

**MAXIMUM DETAIL
NIKON D800 TEST**



**BRILLIANT PORTRAITS
APOY ROUND 2 RESULTS**



THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

Saturday 28 April 2012

amateur Photographer

NIKON

D8000

Better than medium format

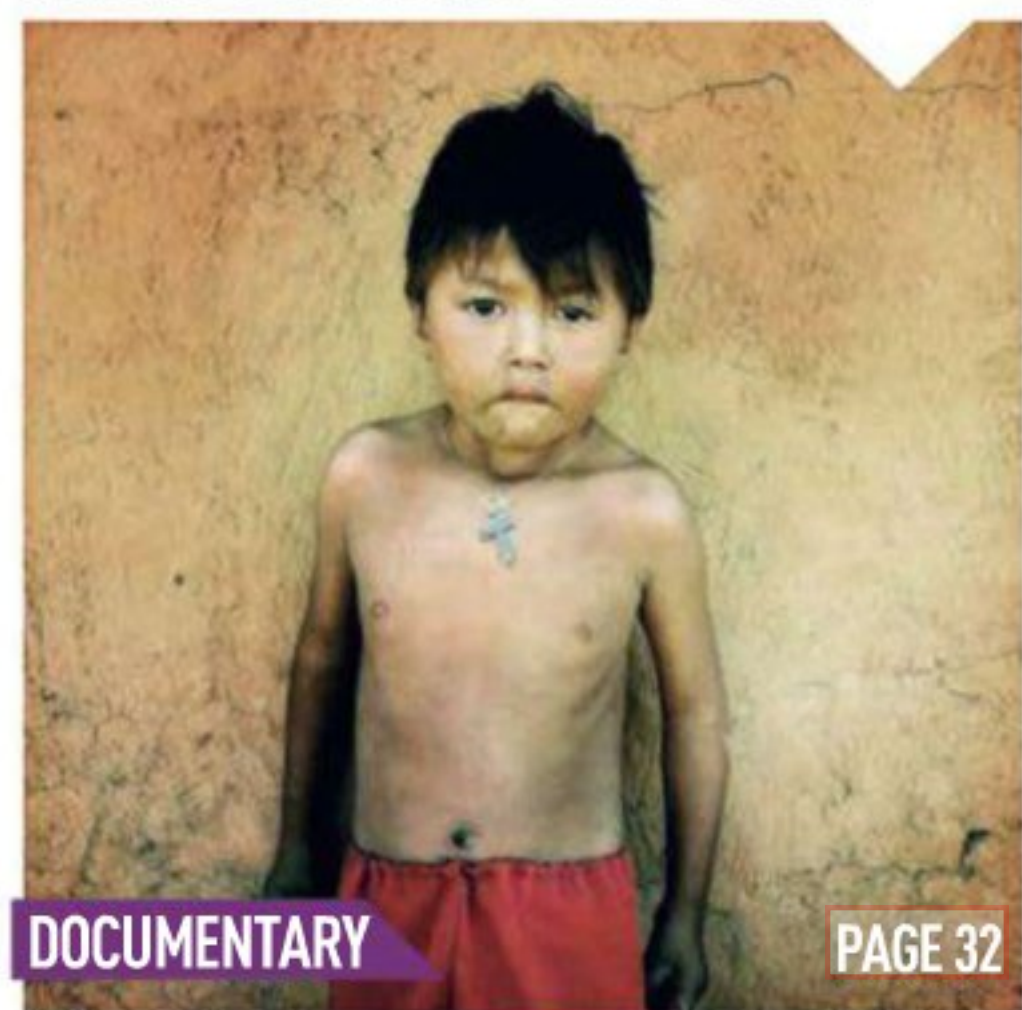
**THE 38
MILLION
PIXEL
MIRACLE**



ON TEST

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LOW NOISE, HIGH ZOOM
Canon PowerShot SX260 HS



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DANGEROUS WORK
Documenting a violent planet:
Sony World Photo Award winner



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DIGITAL MEETS FILM
Marrying old and new technology

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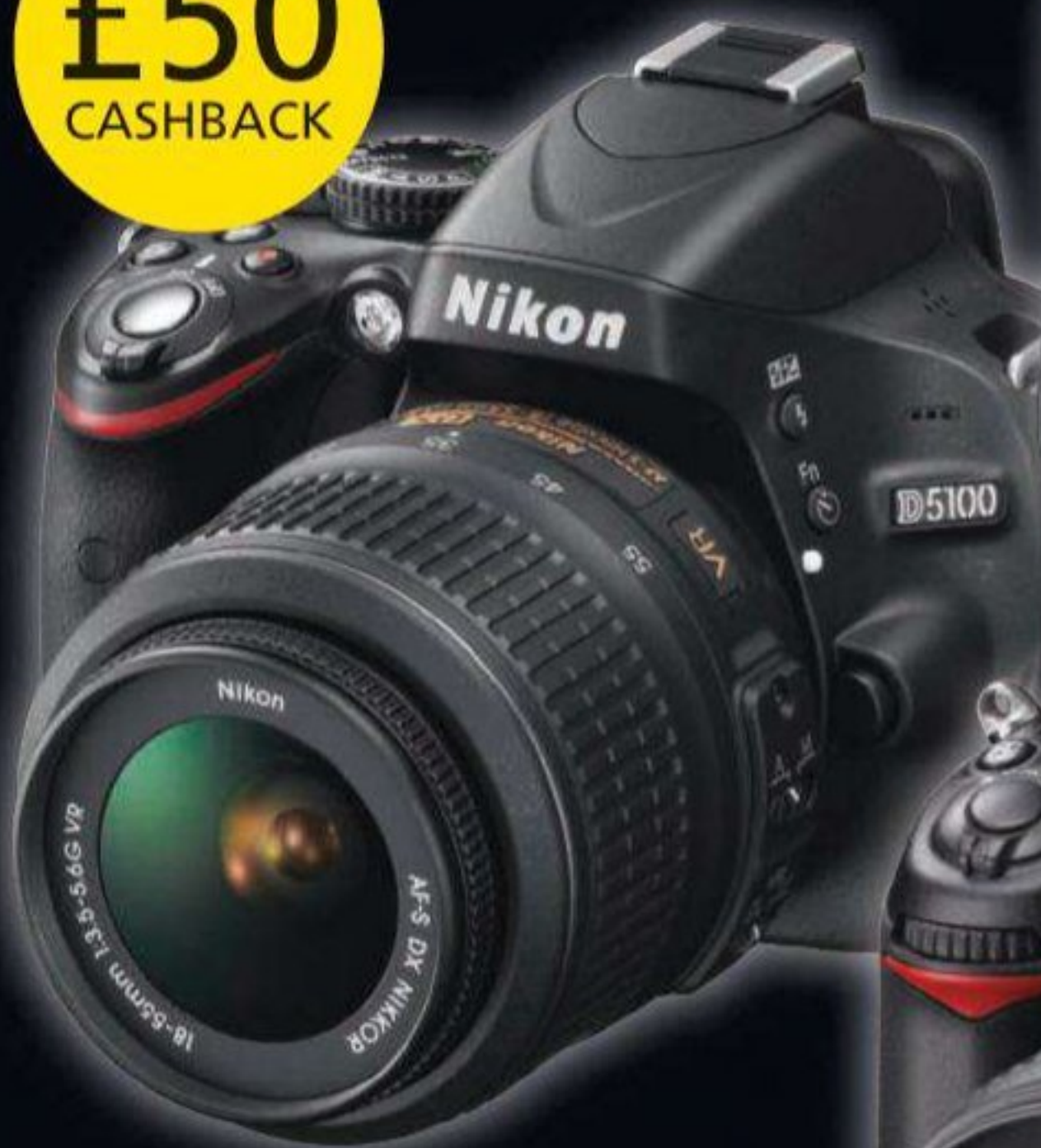
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Amateur Photographer For everyone who loves photography

I'M NOT a great fan of the smell of chemist shops. I'm not entirely sure what that smell is, but they all have it. It's the kind of odour I can't breathe in for long without feeling a bit ill. Perhaps that's what it's for – like the supermarket baker pumping the aroma of hot bread into the atmosphere – to encourage you to buy something.

There is a positive side to this smell, though. It immediately reminds me of the first roll of film I ever had developed. It was in a chemist shop near the house my parents still live in. You had to be quiet in there, just as if you were in church. The head pharmacist was the priest and the 4in-square washed-out prints were like a collection

of disappointing holy relics.

The association between photography and the chemist shop is ages old, and while Boots says it isn't giving up on film processing, it is obviously scaling back in less busy stores. It's understandable, of course, but sad all the same. In all likelihood it won't be too long before you can't get a film processed on the high street, but when that day comes it will be purely because too few people are using the service. How much will you miss it?



Damien Demolder
Editor

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THE AP READERS' POLL

IN AP 7 APRIL WE ASKED...

Do you take pictures on a camera phone?



YOU ANSWERED...

A No, I never would	26%
B Mine's not good enough	18%
C Occasionally	44%
D Yes, instead of my compact	8%
E I shoot more than I do on my DSLR	4%

THIS WEEK WE ASK...

When did you last have a roll of film developed?

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Troubled lives:
Javier Arcenillas shows the brutal side of life

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Full HD Video
100% viewfinder
Integrated



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5D MK II + 24-105 Lens .. £2269.00 £94.54 P/m

EOS 5D MK III

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61 Point AF
6 fps shooting
Full HD Video
Weather sealing
14 Bit DIGIC5+ processor
HDR Mode



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MK III + 24-105 Lens ... £3689.00 £153.70 P/m

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45 point AF system
Full HD Video
Dual DIGIC 4
Integrated cleaning mode



1D Mark IV Body £3499.00 £145.79 P/m

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5 fps shooting
High Precision AF
Full HD Video
Dual DIGIC III
Integrated cleaning mode



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61 point AF system
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Dual DIGIC 5
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Canon Zoom Lenses



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EF 16-35mm f2.8 II L USM Lens £1199.00 £49.95 P/m
EF-S 15-85mm f3.5-5.6 IS USM Lens £619.00 £25.79 P/m
EF 17-40mm f4.0L USM Lens £619.00 £23.26 P/m
EF-S 17-85mm f4-5.6 IS USM Lens £349.00 £22.10 P/m
EF-S 18-200mm f3.5-5.6 IS Lens £399.00 £23.27 P/m
EF 24-105mm f4L IS USM Lens £899.00 £37.45 P/m
EF 28-135mm f3.5-5.6 USM IS Lens £379.00 £22.10 P/m

EF 28-300mm f3.5-5.6L IS USM Lens ... £2189.00 £91.20 P/m
EF 70-300mm f/4.0-5.6 IS USM £419.00 £20.95 P/m
EF 70-300mm f/4.5-5.6L IS USM £1159.00 £48.29 P/m
EF 70-200mm f/4.0 L USM £529.00 £22.04 P/m
EF 70-200mm f/4.0 L IS USM £929.00 £38.70 P/m
EF 70-200mm f/2.8L USM £979.00 £40.79 P/m
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EF 200mm f2.0L IS USM Lens £4939.00 £205.79 P/m
EF 200mm f2.8L II USM Lens £599.00 £24.95 P/m
EF 85mm f1.2L II USM Lens £1729.00 £72.04 P/m
EF 50mm f1.2L USM Lens £1269.00 £52.87 P/m

EF 35mm f1.4L USM Lens £1159.00 £48.29 P/m
EF 24mm f1.4L II USM Lens £1329.00 £55.37 P/m
EF 24mm f2.8 Lens £369.00 £21.52 P/m
EF 20mm f2.8 USM Lens £404.00 £23.56 P/m
EF 14mm f2.8L II USM Lens £1859.00 £77.45 P/m

Canon Macro Lenses



Get super close to your subject

EF-S 60mm f2.8 Macro USM Lens £349.00 £23.26 P/m
EF 100mm f2.8 USM Macro Lens £429.00 £21.45 P/m
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EF 180mm f/3.5 L USM with Lens Hood ... £1259.00 £52.45 P/m

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TS-E 24mm f/3.5 L II with Lens Hood ... £1699.00 £70.79 P/m
TS-E 45mm f/2.8 Lens £1118.00 £46.58 P/m
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Canon Speedlite Flash



Speedlite 580EX II Flashgun
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Macro Ring Lite MR-14EX
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APNews

News | Analysis | Comment | PhotoDiary 28/4/12



Boots branch ceases production of all in-store processing
The end of film d&p? See [page 7](#)

Media Space project seeks £2m backing • Film producer steps in

BOND MAN ON MISSION TO FUND HISTORIC GALLERY



A JAMES Bond film producer has stepped in to help finance the £4 million Media Space photography gallery at London's Science Museum, most of which has to be funded privately, AP can reveal.

Photography collectors and dealers have joined forces to donate images for an auction that aims to raise hundreds of thousands of pounds for the project.

The group includes Michael G Wilson, co-producer of the James Bond films and a well-known collector.

Due to open in spring 2013, the Media Space is expected to display a mixture of exhibits from the National Media Museum in Bradford, West Yorkshire, covering photography, film, television and the internet.

The NMM holds some of the world's most historic images, including the earliest surviving negative created by British photography inventor William Henry Fox Talbot.

The 'benefit sale' of 61 images will be held at Christie's in London on 16 May and is set to raise more than £300,000 for the gallery.

More than half of the £4m cash needed to fund the project will have to be raised from private sources.



This portrait of General Sir James Simpson by Roger Fenton, c1855, is among photos donated by Michael G Wilson for next month's auction

Responding to a freedom of information request, the National Museum of Science and Industry (NMSI) told AP: 'It is anticipated that over 50% of the project cost will come from private sources, such as corporate sponsorship and donations from individuals.'

'However, fundraising will continue through

the life of the project and beyond to cover the associated costs.'

The NMSI says it has 'underwritten' the full £4m project cost, yet has so far only spent £620,000 on the development.

The gallery attracted an initial budget of nearly £9m, but that was before a £2.8m Heritage Lottery Fund bid was rejected in 2009, reported *The Guardian* last year.

Last month, Charlotte Cotton said she is stepping down as creative director at Media Space. Speaking at the San Francisco Museum of Modern Art in April 2010, Cotton said that she was 'sure we won't raise all the money needed to do this project'.

However, the NMSI, which is overseeing the plans – first mooted in 2005 – claims Cotton did not resign over funding concerns. Project bosses maintain that Cotton is leaving because her 'vision for Media Space had been completed'.

A spokesman for the project told us: 'The NMSI has funds in place to commit to opening Media Space in spring 2013... As with all major capital projects, Media Space is being delivered in phases.'

'We are continuing to fundraise for additional elements of the build and the ongoing programme.'

The Media Space has already received donations from the Dana and Albert Broccoli Foundation, a charity set up by the family of 007 movie producer Cubby Broccoli.

SNAP SHOTS

● A news photographer has been seriously injured while covering riots in Athens, Greece. Marios Lolos, 46, president of the Union of Greek Photojournalists, reportedly sustained a fractured skull during a clash with riot police. The attack was condemned as outrageous by journalism bodies.

● Fujifilm's FinePix HS30EXR, a 16-million-pixel bridge camera announced in January, costs £399.99 and is on sale now. Features include an electronic viewfinder (920,000-dot resolution) and a 30x lens designed to deliver the 35mm equivalent of a 24-720mm zoom.

Do you have a story?

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To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

FRESH DELAYS HIT FLAGSHIP CANON DSLR

CANON has once again delayed the release of its EOS-1D X DSLR, this time by almost two months.

Aimed at professional sports and studio photographers, the flagship DSLR had originally been due to go on sale in March.

However, in February, Canon said that the 18.1-million-pixel, full-frame camera would not be available until the end of April, due to 'development delays'.

Canon's UK office has since announced that it will not go on sale until 'mid-June'.

In a statement, Canon UK blamed a 'delay to the start of mass production', but declined to elaborate when approached by AP.

Canon's EF 24-70mm f/2.8L II USM lens has been delayed until 'early July'.

The EOS-1D X was unveiled to the photographic press in October 2011. Canon hopes it will be used at the Olympics.



A week of photographic opportunity

PHOTO DIARY

Wednesday 25 April

EXHIBITION Soundexposed, until 20 May at East Kilbride Arts Centre, East Kilbride G74 4DU. Visit www.soundexposed.tumblr.com.

EXHIBITION Celebrating the Life of The Yorkshire Princess, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit www.harewood.org.

Thursday 26 April

EXHIBITION Out of Time: Contemporary Palladium Prints, until 26 May at Apothecary Gallery CIC, London W6 8NH. Tel: 0207 381 5727. Visit www.londonapothecary.co.uk.

EXHIBITION Through Lichfield's Lens: The Polaroids, until 6 May at Nunnington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 283. Visit www.nationaltrust.org.uk.

Friday 27 April

EXHIBITION Master of Light by Giuseppe Cavalli, until 17 June at the Estorick Collection of Modern Italian Art, London N1 2AN. Tel: 0207 704 9522. Visit www.estorickcollection.com. **EXHIBITION** Family by Chris Verene, until 29 April at Third Floor Gallery, Cardiff CF10 5AD. Visit www.thirdfloorgallery.com.

Saturday 28 April

EXHIBITION Magnum 62, celebrates work of the agency's 62 members, until 19 May at Chris Beetles Fine Photographs, London W1B 4DE. Visit www.chrisbeetlesfinephotographs.com.

DON'T MISS Outdoor Photography at Cudden Point, led by David Chapman (11am-4pm, cost £30). To book, call 01736 762 479. Visit www.nationaltrust.org.uk.

Sunday 29 April

EXHIBITION Low Pressure by Edward Hopley, until 26 May at Quaglinos's restaurant, London SW1Y 6AJ. Tel: 0207 930 6767. Visit www.quaglinos-restaurant.co.uk. **EXHIBITION** Marcus Adams: Royal Photographer, until 17 June at Harewood House, Leeds LS17 9LG. Tel: 0113 218 1010. Visit www.harewood.org.

Monday 30 April

EXHIBITION The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

EXHIBITION Larger than Life by René Burri, until 26 May at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com.

Tuesday 1 May **LATEST AP ON SALE**

DON'T MISS Explore your digital camera, tuition (9.30am-4pm, cost £65) at Frensham Little Pond, Surrey GU8 5QA. Tel: 01428 681 050. Visit www.nationaltrust.org.uk. **EXHIBITION** Portrait of London (from Museum of London archives), until 12 August at Wandsworth Museum, London SW18 1RX. Tel: 0208 870 6060. Visit www.wandsworthmuseum.co.uk.



© ELM ROBERTSON



© EVE ARNO/COMARUM PHOTOS

Instagram has 30 million users

FACEBOOK BUYS INSTAGRAM FOR \$1 BILLION

SOCIAL networking website Facebook has bought image-sharing mobile phone application Instagram for \$1 billion. But the move has prompted concerns that Instagram users will now prove rich pickings for advertisers.

Instagram CEO Kevin Systrom, who is reportedly set to pocket \$400m from the deal, insisted that the two-year-old site 'is not going away'.

He added: 'We'll be working with Facebook to evolve Instagram and build the network... the app will still be the same one you know and love...'

Facebook founder Mark Zuckerberg said: 'We plan on keeping features like the ability to post to other social networks, the ability to not share your Instagrams on Facebook if you want, and the ability to have followers and follow people separately from your friends on Facebook.'

Explaining how Facebook stands to benefit from the deal, Simon Mansell, CEO of TBG Digital, which sells and manages advertising space on Facebook, told US website Business Insider: 'It keeps people addicted to photos on Facebook, and Facebook makes money by selling ads next to users' photo albums. A



Instagram users may be the target of advertisers after the Facebook deal

huge part of Facebook's stickiness revolves around photos. Who wants to leave the site that contains years' worth of family snaps?

'Instagram was proving so popular that it threatened that photo-storage stickiness.'

Although Instagram says it does not claim image rights, its terms of use state that it reserves the right to alter its terms and conditions without notice.

Current rules state that, by displaying images on Instagram, users automatically grant Instagram a non-exclusive, royalty-free worldwide licence to use, reproduce and publicly display their photos.

GETTY MAN WINS PRESS PHOTO TITLE

A GETTY Images photographer is celebrating after being named Photographer of the Year at the Press Awards.

Speaking after the awards ceremony, held at London's Lancaster Hotel, winning photographer Oli Scarff said: 'It is an absolute honour to win this prestigious award, particularly given the strong competition...'

Adrian Murrell, senior vice-president of Getty's Global Editorial Division, described Oli's portfolio as 'innovative' and 'compelling', and said the agency was 'extremely proud' of his success.

Oli's entry included an image of a stabbing victim at the Notting Hill Carnival, showing the culprit attempting to flee the scene, and a shot of Rupert Murdoch after the phone-hacking scandal allegations emerged (pictured).

This is the second consecutive year that a Getty Images photographer has won the award. Last year, photographer Matt Cardy claimed the title.

Oli's winning portfolio can be viewed at www.gettyimages.co.uk.



© OLI SCARFF/GETTY IMAGES

SNAP SHOTS

● AP Editor Damien Demolder will be giving a talk on street photography at Somerset House in London on 27 April. He will also be hosting street photography workshops in association with Sony on 28 and 29 April, as part of World Photo London. During the workshops, Damien will walk participants through the streets around Somerset House, helping them spot subjects and identify captivating scenes using a Sony NEX-7 and a range of Sony lenses. To win a workshop place, visit www.amateurphotographer.co.uk.

● A BBC cameraman used a Canon EOS 5D Mark II DSLR to film a report in Syria, as using a traditional shoulder-mounted TV camera would have been too heavy. Cameraman Fred Scott told website imagejunkies.com that he favoured the kit when shooting a *Panorama* report called 'Homs: Journey into Hell', presented by BBC reporter Paul Wood. To read the full interview, visit www.imagejunkies.com.



Do you have a story?

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amateurphotographer@ipcmedia.com

Chain insists not a company-wide policy

BOOTS BRANCH ENDS IN-STORE PROCESSING

BOOTS insists it is not abandoning film processing, despite telling customers at a branch in Surrey that film can no longer be processed in-store owing to falling demand.

Visitors to the Leatherhead store were recently greeted by a sign that read: 'Due to the decline of our Photo Processing Business, this store will cease production of all in-store processing from Tue 24th April 2012'.

In a letter to AP, Keith Hughes wrote: 'Imagine how I felt when I went into Boots and saw this notice. I have always found my local branch of Boots very helpful and their service normally meets my requirements.'

Keith – who says he does not own a computer – added: 'It seems that those in



This sign was recently on display at a Boots branch in Leatherhead, Surrey

my situation are either being blackmailed into getting a computer, or having to opt out of photography, a hobby I have enjoyed for more than 60 years.'

A Boots spokesperson told AP: 'We constantly review our products and services to ensure we meet the changing needs of our customers and we have found that the way our customers use photo services in the market has changed significantly over recent years.'

'As a result, a plan to develop the Boots photo experience in the Leatherhead store is underway, to update the service that will be available from 26 April 2012.'

She added: 'Customers can still take in films to be processed... this will be a send-away service.'

Boots' history of film processing stretches back to 1954, when a company set up by pharmacist Edgar Moss opened its first photographic store in Staines, Middlesex, keen to exploit the popularity of photography.

'It carried an extensive range of stock, had a demonstration room at the rear and a specialist photographic manager, and was greeted with enthusiasm by local amateur photographers,' states Boots' website.

The spokesperson added: 'Customers visiting the Leatherhead store will still be able to... order lab-quality prints and creative products, which will continue to be available via the in-store-kiosk.'

Boots insists the move is not part of a new company-wide policy.

PENTAX LAUNCHES DIGITAL-ONLY 25MM LENS

PENTAX has launched a new 25mm lens, specifically designed for its 645D medium-format DSLR. The Pentax-DA645 25mm f/4 AL [IF] SDM AW is due on sale now, priced a penny under £4,000.

The launch comes a year after the release of a film and digital version of the lens carrying the same specification, which will now be available in Japan only, according to Pentax.

By making a digital-only version, the firm

hopes to ramp up production for the 25mm optic, which Pentax said has proved popular.

The new lens should be quicker to manufacture than its film and digital sibling, said a spokesman.

However, it will be £200 more expensive than the current 'Pentax-D FA' version, which went on sale last April priced £3,799.99.

Pentax attributes the price difference to currency changes over the past 12 months.



TRAGEDY OF DNA PHOTOGRAPHER EXPOSED



The portrait of British researchers alongside their DNA double helix model

JUST months after he died in a car crash, the work of a photographer behind the famous portrait of researchers who discovered DNA has gone on show.

Antony Barrington-Brown and his wife Althea died near their home in Warminster, Wiltshire, on 24 January, reportedly in a head-on collision with a truck.

Before he died, Barrington-Brown donated 240 of his portraits to the National Portrait Gallery in London, which has selected 15 for an exhibition of 1950s portraits.

At the time of his death, the photographer had been working on the display.

Among the images is Barrington-Brown's

1953 portrait of James Watson and Francis Crick, shortly after they had discovered the structure of DNA. The picture (see left) shows them alongside their DNA double helix model.

Barrington-Brown captured the image at the Cavendish laboratory in Cambridge to accompany an article for *Time* magazine. Although not published at the time, the photograph became well known following its reproduction in Crick's memoir, *The Double Helix* (1968).

Cambridge Connections: Photographs by Antony Barrington-Brown (1927-2012) runs at the National Portrait Gallery until 16 September.

AP
THIS
WEEK
IN...

1900

In 1900, it seems there was a slow-down in the technical progression of photography. *Notes and Comments* on AP's front page stated: 'Everyone is saying that in matters photographic there is just now a lull. We seem to be suffering from the perfection to which everything in the way of processes and apparatus has now been brought, and we naturally complain that nothing novel presents itself.' And the answer? 'We must rather look to the extension and wider application of existing processes and appliances...' One such idea was a 'cheap and simple form of mutoscope [early motion-picture device] for home use, and to supply this family machine with pictures on the circulating library plan, so that there will always be a variety of subjects on hand for each subscriber'.

Everyone is saying that in matters photographic there is just now a lull. We seem to be suffering from the perfection to which everything in the way of processes and apparatus has now been brought, and we naturally complain that nothing novel presents itself. We must rather look to the extension and wider application of existing processes and appliances, and one of these is foreshadowed in a scheme which has been recently elaborated for the wider diffusion of cinematograph pictures. The idea is to issue a cheap and simple form of mutoscope for home use, and to supply this family machine with pictures on the circulating library plan, so that there will always be a variety of subjects on hand for each subscriber.

SNAP SHOTS

● AP understands that sports photographers will have access to robot-mounted Nikon D4 DSLRs, allowing them to capture much of the action from this summer's sports events, remotely. Nikon's D800 may also be used in this way. Sources suggest that the robotic device may be used to photograph aquatic events, as well as action on dry land, at the Olympic Games. In a separate move, Nikon says it expects to have 80 staff on hand to loan camera equipment to photographers, and to help carry out minor repairs at the Games. Staff will work in shifts, with the first starting at 7am on each day.

● A newspaper photographer who won an MBE for services to his county has died from leukaemia, aged 76. Peter Washbourn MBE spent 40 years at the *Lincolnshire Echo*. Paying tribute, former editor Mike Sassi told the *HoldTheFrontPage* website: 'As journalists we had the utmost respect for him. He was at the front line of press photography for many years and then came back as a freelance writer in retirement.' Peter retired in 1996.



© BURT GUNN/MAGNUM PHOTOS

Cameras and photos on display MAGNUM SHOW LAUNCHES NEW LONDON FILM MUSEUM

CAMERAS used on Hollywood movie sets by photographers from Magnum Photos will star in an inaugural exhibition at the London Film Museum in Covent Garden, which opens on 21 April.

The show, entitled *Magnum on Set*, is billed as a celebration of cinema, featuring 146 images by some of the greatest photographers of the 20th century.

'There will also be some exciting original artefacts, including Eve Arnold's original Rolleiflex and Inge Morath's Leica, not to mention original props, scripts and costumes,' said a museum spokesman.

'The photographers associated with Magnum have worked with movie-makers since [the agency's] creation in 1947.

'Robert Capa, one of the founding fathers, had many

friends in the film business, including Ingrid Bergman.'

The show runs until Saturday 1 September 2012.

The London Film Museum's exhibition space is located at 45 Wellington Street, Covent Garden, London WC2E 7BN.



© ELLIOTT ERWITT/MAGNUM PHOTOS

LEICA HIRES STAFF FOR STORE EXPANSION

LEICA is hiring 11 staff as part of the expansion of its Mayfair store that was announced late last year. The positions include a deputy manager, a client care technician, a 'binocular and riflescope expert' and a barista for its on-site café.

Last year, Leica announced plans to open a photographic studio on the second floor of a vacant three-storey mews property opposite its existing base at 34 Bruton Place, London W1.

The expansion project aims to allow a wider range of Leica Akademie training workshops and to provide new camera hire facilities for users of its professional S system.

The barista will work at a new street-level café called Café Optik. Plans also include a Leica 'theme room', housing 50in plasma TV screens, and a gallery showcasing images taken using Leica cameras.

In 2010, Leica Camera Ltd announced a restructure of its UK business, with the loss of several jobs.

CLUBNEWS

Club news from around the country

CARSHALTON CAMERA CLUB

The club's 57th annual exhibition will be open to the public from 22-26 May, at Carshalton Methodist Church, Ruskin Road, Surrey SM5 3DE. The show is free to enter and takes place from 3.30-5.30pm (22-25 May). On the evening of 21 May trophies will be awarded to members for Best Print, Best Digital Image, Best Portrait, Best Natural History Print, Best Mono Print and Best Record Print. An Open Day will be held on Saturday 26 May (10am-5pm), where members will be on hand to talk about the club. Visit www.carshaltoncameraclub.org.uk.

YATELEY CAMERA CLUB

The club's annual exhibition of 400 images will be held from 11-13 May at The Tythings, Reading Road, Yateley, Hampshire GU46 7RP. Entry is free. Visit <http://yateleycameraclub.co.uk>.



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1	Canon Powershot G1 X Condition = 5* - Taunton	£589.99
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3	Nikon D7000 Body Condition = 4* - Plymouth	£769.99
4	Nikon D3 Body Condition = 4* - Southampton (Civic Centre) ...	£1999.99
5	Canon EOS 1D MkIII Body Condition = 5* - Portsmouth	£1599.99
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8	Canon EOS 7D & 15-85mm Condition = 5* - Bath	£1349.98
9	Sigma 120-400mm OS HSM C-AF Condition = 5* - Colchester	£549.99
10	Canon EOS 60D Body Condition = 5* - Lincoln	£629.99

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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



© PAOLO VENTURA

BOOK

The Automaton

By Paolo Ventura

Dewi Lewis, hardback, £24, 52 pages, ISBN 978-1-907893-17-9

ONE OF the most important ways to learn when you're a child is to read a story. Hidden among the most innocent tales are lessons about life.

Contained within the stories of such writers as the

Brothers Grimm and Hans Christian Andersen are thinly veiled cautionary tales or in some cases an attempt to preserve history and help children to understand the world around them.

Paolo Ventura first heard the tale of *The Automaton* when he was a small boy. The story concerns a Jewish watchmaker living in the Venice ghetto in 1943. It's one of the bleakest and most terrifying periods of the Nazi occupation of Italy. One day the watchmaker decides to build an automaton (a robot) to keep him company while he waits for the fascist police to arrive and take him away. It's a great tale and in this book Paolo, using miniature sets and figurines, brings the story to life through a series of beautiful images and text. It won't be a book that appeals to everyone, but it's an extraordinary and tender work that deserves a large audience.



BOOK



© PAOLO VENTURA

EXHIBITION

Gillian Wearing

Until 17 June.
Whitechapel
Gallery, 77-82
Whitechapel High
Street, London E1
7QX. Tel: 0207
522 7888.
Website: www.
whitechapel
gallery.org.
Open Tues-Sun
11am-6pm (Thurs
and Fri until 9pm).
Admission
£9.50 (£7.50
concessions)



© GILLIAN WEARING



© GILLIAN WEARING



© GILLIAN WEARING

LET'S get the necessary word of warning out of the way first: this exhibition won't appeal to everyone. In fact, some AP readers may find some of the work in the Whitechapel's latest exhibition a little difficult to fathom. After all, the Turner prize-winning artist Wearing is not known for taking a shy-and-retiring, conformist approach to her work. However, if you go with an open mind and take some of what Wearing does with a pinch of salt, there is much here to ponder.

Billed as the first major international

survey of Wearing's work, the exhibition features more than 100 pieces, including 12 videos. Of interest to Wearing are the 'masks' ordinary people adopt and how we present ourselves to others. The most interesting work on show (and the most accessible) is portraits of Wearing dressed up as members of her family and as iconic photographers such as the Robert Mapplethorpe, August Sander and Claude Cahun. Here, Wearing uses silicon masks to achieve uncanny likenesses.

The portraits are created without the aid of digital manipulation, which adds to their appeal.

Visitors can also see Wearing's well-known 'Signs' series, in which she asked members of the public to write what they were thinking at a particular moment. This exhibition is well worth a visit if you are in the mood for something to pull you out of your comfort zone.

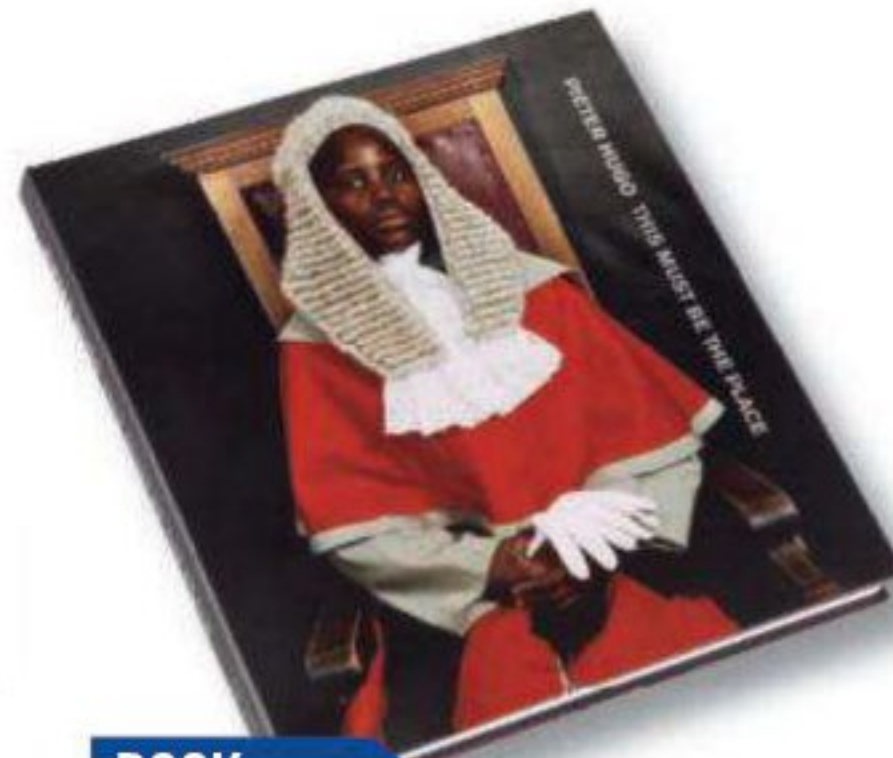
Gemma Padley



Pieter Hugo: This Must Be The Place

Essays by TJ Demos and Aaron Schuman. Prestel, hardback, £35, 228 pages, ISBN 978-3-7913-468-9-2

PIETER Hugo's images have always stood out in the confident blurring between political awareness, documentary conventions and his own personal and aesthetic agenda. Most appealingly, the shots, all of which are taken in his homeland of Africa, are often somewhere between straight portraiture and theatre. This retrospective should give you some idea of what that observation means. It collects images from all his projects, including the excellent books *Permanent Error* and *The Hyena and Other Men*, plus a handful of portraits and landscapes that have not



BOOK

been published before. Some of his images have to be seen to be believed, particularly his portraits of men who have taken to keeping hyenas as pets. This is a great collection, and if you don't know Pieter Hugo's work then pick up this volume and absorb yourself in his world.



© PIETER HUGO

<http://istillshootfilm.org>

THIS wonderful little site is the brainchild of... well, they simply describes themselves as 'me' on their profile picture. Regardless of who they are, they've put together an excellent blog that acts as an online portfolio and a place for readers to submit their film-based images. The site is a fantastic haven for people to flex their film muscle and put their images on display. Some of the pictures are quite incredible and just go to show that film is far from over. There's a quality to some of these images that is unique to film, and it's interesting that we're now seeing iPhones attempting to mimic the imperfections of film-based mediums. This site encourages you to go right back to the source, so load up your film camera, get out there and start shooting.



WEBSITE

subscribe 0845 676 7778

CONDENSED READING

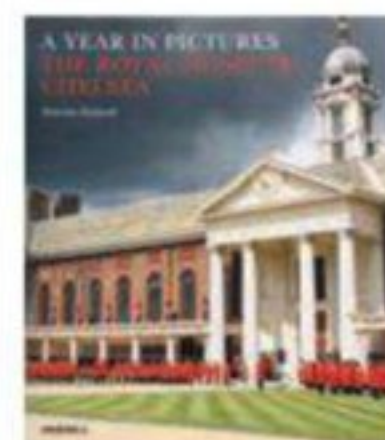
A round-up of the latest photography books on the market



● **A DOZEN DRAMATIC WALKS IN CORNWALL** by James Clancy and Simone Stanbrook-Byrne, £5.99 This handy little book acts as a guide to the most beautiful locations throughout Cornwall. The information is about as detailed as it could be and the images do a good job of conveying what you'll see when you reach your desired destination. Comprising part of a series, each book is worth a look.



● **THE FISHERMAN'S APPRENTICE** by Monty Halls, £20 Have you ever wondered how the fish on your plate get from the sea to your home? Allow this book to clue you in. They don't walk there, I'll tell you that. Monty Halls spent a year working alongside Cornish fishermen and this book, which complements the BBC TV series, documents his experiences of a very British way of life through some fascinating text and images.



● **A YEAR IN PICTURES: THE ROYAL HOSPITAL CHELSEA** by Patricia Rodwell, £40 This book, which documents London's Royal Hospital Chelsea, is about as quaint and English as they come. It moves through the four seasons and captures the hospital and its surrounding area with charm and affection. ● **CREATIVE PORTRAIT PHOTOGRAPHY** by Natalie Dybisz aka Miss Aniela, £17.99 This thorough and engaging book is notable for its huge range of styles and ideas. Its focus is on producing digital portraiture, and while some of the images may not be to AP readers' tastes it's difficult to deny the sheer inventiveness of them.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

AN OLD SOLDIER'S LOVE NEVER FADES AWAY

I had to write in to tell you of an enjoyable chat I had with a lovely old gentleman I met while visiting my nan at her care home. His name was Arthur and he was there to see his wife, who was also a resident. He'd been in the forces all his life and had taken pictures all over the world. And at 82, he is still actively engaged in photography.

We talked about cameras, particularly classic film models, and Arthur spoke of his 'latest' model: a boot-sale-purchased Pentax S1A that he'd used only recently to take some excellent portraits of some of the home's residents and staff – including my nan.

Over the years he'd owned all kinds of cameras, including Contaxes, Rolleicord and Rolleiflex TLRs, and even his late dad's Kodak folder, which was of tremendous sentimental value. But his all-time favourite was a Leica IIIC, which his dad had brought back from the Second World War. Unfortunately, Arthur had to sell the Leica to a rather unscrupulous collector 'for a song' when times got a little tough financially.

However, when quizzed about his current favourite, he stretched into his camera bag and pulled out not an old Pentax, Leica or Rolleiflex, but – guess what? – a white-bodied Olympus XZ-1 digital compact. 'Gotta keep up with the times,' he said with a wink.

It was one of the most pleasant and engaging chats about photography I've ever had. And I'd love to think that, when I'm Arthur's age, my own love for photography will be as strong as his. I also know that he reads AP. So God bless you, Arthur. I hope you enjoy many more years of taking pictures.

Elaine Irving, Tyne & Wear

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @dpcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

years' time as we would be using video cameras and pulling our still images straight from the video stream. He did not disagree with me – he just smiled and said to watch this space.

Since our chat, I was surprised to find that Red, the American still and video digital cine camera manufacturer, is already doing this, if you surf the company's website. Canon is also dabbling with it, as no doubt other camera manufacturers are, and most future high-tech phones will follow this trend in the future.

They are exciting times that we are living in, and photography will certainly be changed for ever when this revolution really takes hold.

Sandy Wilson, Hampshire

DANGEROUSLY FUNNY OR...

Roger Hicks has always provided a great comedy backstop to your excellent magazine. The deadpan style and weird logic have provided much amusement over the years, but he surpassed himself in the 14 April issue. I almost choked on my coffee when I read the bits about HTML and computer programmers. I wish I had been at International Computers Ltd when he was 'advising' the 'software experts' – I bet that not much work was done amid the hilarity. Please add a health warning to *The Final Frame*, as this man is dangerously funny.

Graham Sumner, via email

...WOEFULLY MISINFORMED?

I was amused to read Roger Hicks's rant about HTML in AP 14 April. I can only assume that Roger has used his journalistic instinct to deliberately craft a column that is at once poorly informed, highly opinionated, dismissive of an entire swathe of AP readers, and which offers no constructive suggestions at all. What genius! Guaranteed to generate a bulging mailbag.

Rather than pointing out the irony that Roger's column ends with the address of his website, I have been thinking about what lessons his rant teaches us. In photography, there is a range of equipment available to suit everyone, from the smallest child to the most advanced of experts. All of these produce an image, the difference being the degree of precise control the user has over that process. A simple point-and-shoot gives you no more than framing, while the Nikon D4 gives infinite possibilities. The child would be as frustrated by the D4 as the expert would be by the point-and-shoot because their requirements differ so much.

And so with Roger and his HTML rant. Roger, my advice would be: don't use it, get a point-and-shoot. HTML has been around, essentially unchanged, for about 20 years, and there are a plethora of tools that will do the detailed work for you. Use one of those – you'll be much happier. Get yourself a point-and-shoot website authoring tool, and if you need expertise, buy it. There are lots of experts out there who will gladly build your website with you, for a reasonable fee. But most of all, Roger, don't just complain,

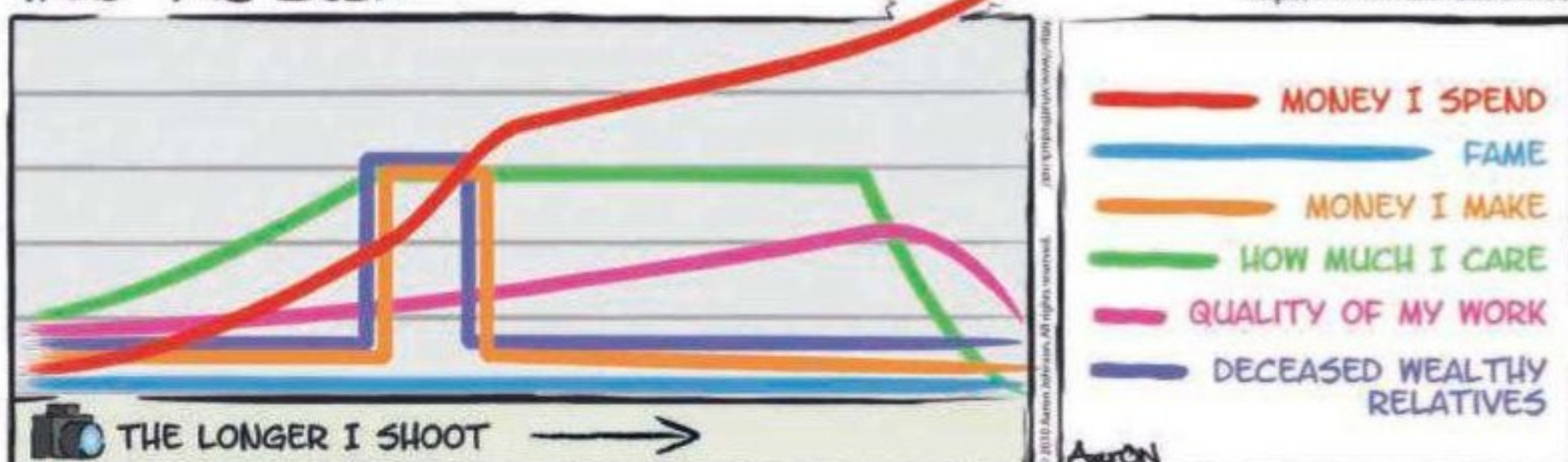
VIDEO KILLS THE DSLR?

I was very intrigued by what Mal Jones wrote in his *Backchat* article (AP 14 April) about the demise of the DSLR. However, in my opinion he has got it right – but also wrong! The demise of the DSLR will not be brought

about by the mirrorless compact system camera, but by video aspect incorporated in many digital stills cameras.

Two years ago, while chatting to the technical person Paul Genge at Sony UK, I said that the DSLR would not exist in ten

What The Duck





A CASE OF DESIGN OVER SUBSTANCE?

Am I alone in thinking that the new Pentax K-01 in yellow, designed by the world-famous Marc Newson, looks more like it something from Fisher Price? Is there a place for designer cameras, and is this the first? Or could it be the last? **Howard Barnes, Sutherland**

This is neither the first nor the last designer camera, Howard, and neither is it actually the worst looking. Doing something different with camera design is always a bit of a risk, and there is a good reason that most cameras look sober – because that is what most people want. The mass market wants a camera that will make them look more expert than they are, while enthusiasts want something that looks sensible. The market for fun, skateboard-cool cameras is, I believe, relatively small. I do hope that Pentax is successful with it, though. The camera certainly produces great-looking pictures, but you can find out more in our test in AP 5 May – Damien Demolder, Editor

give us solutions. What is your suggestion for improving website authoring?

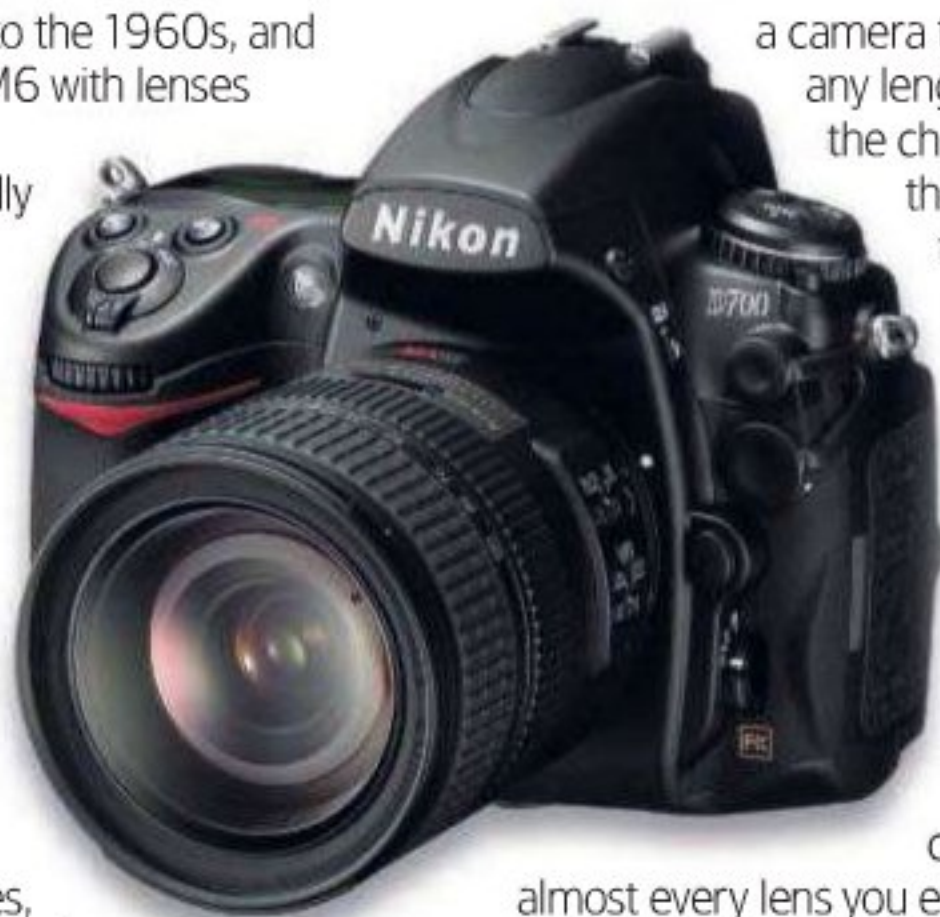
Allan Kelly, East Lothian

NEW FOR OLD

Like Ivan Strahan (*Letters*, AP 21 April), I was very happy using relatively simple cameras with excellent prime lenses – in my case a Nikon F2s and F3s with a collection of lenses dating back to the 1960s, and Leica M2s and an M6 with lenses dating back to the 1940s. When I finally tired of scanning rolls of film into Lightroom, Leica gave me a clear and straightforward upgrade path to the M8 and M9, which means I can carry on using the same lenses and much the same techniques, but with the benefits of variable ISO and quality that matches, if not exceeds Kodachrome or Velvia.

But what to do with my excellent collection of Nikon lenses? As Nikon had moved on from the F3 to the F4, F5 and now F6, each one increasingly complex and bulky, supporting the new range of autofocus lenses, the company took the obvious path of building its digital range

into the same or similar bodies. Now, the D700 is an excellent camera in every way and it is possible to run it in manual mode. It produces superb images and the best lens I have yet found for it is a Micro-Nikkor 55mm f/3.5 dating from the early 1970s. However, put it alongside the F3 (similar to Ivan's favourite FM3A) and the problem becomes obvious: it is a beast of a camera to carry around for any length of time. Given the choice of picking up the D700 or the M9, the M9 wins almost every time.



Come on, Nikon – you still make a range of superb manual lenses and, unlike some of your competitors, your lens mounts are backwards compatible with almost every lens you ever made. Why not dust off an F3 and convert it to digital? If Leica can do it with the M7, requiring only that it makes the body slightly thicker, surely Nikon can do the same? I bet I am not the only one out there with a collection of wonderful Nikkor primes who would jump at the chance of using them on a simple, portable, mostly manual, full-frame digital body.

John Robinson, London SE13

BACK CHAT

AP reader David Askham sets out the Frith Challenge, to document the face of your town for posterity

FRANCIS Frith, the Victorian pioneer of travel photography in Britain and the Middle East, recognised the value of good authentic topographical photographs. His rich legacy of b&w images continues to inform us and provide an intriguing basis for comparison with contemporary scenes.

John Sergeant, journalist and broadcaster, recently presented a ten-part BBC television series that introduced a fresh slant on Frith's work. He revisited locations shot by Frith and his expert photographers, meeting many local experts. Old and new interpretations of topographical views were shown, side by side in a new photo album. Sergeant worked in front of and behind a camera. His was a light and engaging manner, worth noting by those wishing to pursue similar research. But what has all this got to do with AP readers?

I was struck by Sergeant's relaxed, yet informed approach to those with deeper local knowledge than his own. It was an excellent example of how amateur photographers could tackle a similar project today, based on their own local neighbourhood and spiced with a little historical research.

Frith set a benchmark: his were baseline pictorial references of landmarks worthy of a tourist's attention. Now, more than 100 years later, many locations have suffered degradation or worse. While in some cases Frith's scenes bear a strong resemblance to what is currently visible, in others the urban landscape has changed beyond recognition. Some famous buildings have been modified or obscured by later development; some have disappeared completely!

So my challenge is this: why not try a similar project? A visit to the local library or museum should reveal old historic photographs, copies of which are sometimes offered for sale. Failing that, The Francis Frith Collection (www.francisfrith.com) can supply copies of locations of interest to the public. It is then a case of comparing the old with today's positions and capturing a modern version for posterity. An updated version could become a point of reference for the future.

It is not only about historic sites. There are many modern masterpieces. Photographers can treat these as priority subjects to be captured in the Frith style.

However, straight modern documentary photography can appear a little barren without a companion narrative. This is where John Sergeant's programme added value and inspiration. He found local experts, who spoke revealingly about local landmarks captured by Frith. Also, local businesses, with a history of their own, make for highly rewarding photo sequences.

How about making this your personal 'Jubilee Year' project, culminating in a Sergeant-style photo book? If could even become a local exhibition. Apart from modest commercial possibilities, your local history society or museum would welcome a copy for their archives. Just think: your local photography could be inspiring amateur photographers 100 years from now!

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PHOTO INSIGHT

Cathal McNaughton explains how he took this touching image of a man and boy on a bicycle in Kabul, Afghanistan

I TOOK this picture while on patrol with the British Army in Kabul, Afghanistan. We had been visiting a school in the region as part of a 'hearts and minds' initiative (see *Photo Insight*, AP 25 February) and spent some time on the streets of Kabul, trying to capture shots of people going about their business. I hadn't been to Kabul before, so I didn't have any preconceived ideas about what I was going to photograph. I was just looking for interesting images that would tell the tale of everyday life here.

As I was photographing, I spotted someone riding towards me on a bicycle and thought it might make a good image. At first I couldn't make out what I was looking at, but I soon realised there was a child sitting at the front. I had two cameras: one with a long 70-200mm lens and another with a wider optic. I wanted to make the child stand out as much as possible – to isolate him as the focus point in the frame – so I used my Canon EOS-1D Mark II with the longer lens to throw the background out of focus and to create a nice tight shot. When the man and boy were too close to use the long lens, I switched to the camera with the wider lens.

I had to react within a couple of seconds of seeing the man and boy as they were riding straight towards me. They weren't that far away, perhaps only 50 metres or so. This is why I generally work with two cameras – in situations like this, where there isn't much time to prepare and decisions have to be made instinctively, it isn't usually possible to switch from one lens to another. My exposure was 1/800sec at f/4 and ISO 200.

Although I make decisions instinctively, I have a checklist in my head of the sort of shots I want. In addition to shooting the scene using a long lens (a 'detail' shot), I'll use a wider optic to show more general views of the subject in its environment. This allows you to come back with a range of images from different focal lengths and angles. You have to be careful when shooting in this way, though, because you could fall between two stools and end up with nothing.

On this occasion I walked out into the road so I could capture the man and child straight on. I wouldn't recommend doing this for obvious reasons, but sometimes you have to do these things to get the shot. If I'd taken



this image from the side it would have been difficult to make out that this was a child.

If you follow the simple rules of making sure your image is sharp and correctly exposed, it increases your chances of getting a good shot. I wouldn't have been able to make this image if the exposure hadn't already been set. Whenever I'm out photographing, I constantly 'read' the light in my head as I'm walking along and set my exposure accordingly. I'm always tweaking my exposure. It means I can react within a

split second when something happens.

This wasn't a breaking news story – it was more of a feature-led assignment about daily life in Afghanistan. Consequently, I was able to take my time and look at the images back at the army base. Typically, when covering a breaking news story I have to decide whether or not to wire a picture back to the agency immediately and risk missing a 'better' picture. As a press photographer, there is always this conflict of interest. Inevitably, you don't always make the right



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

To see more images by Cathal or to book a place on one of his workshops visit www.cathalmcnaughton.com

To take part in one of our free street photography *Masterclasses* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to appicturedesk@ipcmedia.com

Cathal McNaughton
was talking to
Gemma Padley

decision, but you have to keep these times to a minimum otherwise you won't work any more! I can't send the images back as raw files because they are too large, so I send as small a file size as is feasible. Besides, when you're working in a place where internet and phone signals might be at a premium, you can't send large files.

I'm constantly thinking about deadlines. Simple things like knowing the deadlines of the various publications around the world and the time differences between countries

are crucial. Now, with the internet, there is always a deadline to be met.

Working for a wire agency means you have to shoot in colour. A newspaper won't be able to do anything with a black & white image. If I shoot an image in colour, I will keep it in colour, but if I shoot in black & white, it stays in black & white – I don't chop and change. If you are doing a project, I believe you should either shoot the whole thing in colour or in black & white. People seem to think that a black & white image has

more gravitas but I don't think this is true. Often if a picture isn't good enough in colour it won't be good enough in black & white.

You soon learn to read a situation and know what makes a strong composition. It's better to photograph something and in hindsight say, 'It's no good,' than to miss an opportunity and say, 'I should have photographed that.' Every photographer shoots plenty of images that he or she doesn't file and there is no such thing as a 100% hit rate. **AP**

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Joining forces

Master printer **Roy Snell** and photographer **Janie Rayne** discuss how the marriage between film and digital methods holds the key to photography's future. They talk to **Oliver Atwell**

WHAT is it that causes us to look back at bygone methods with such nostalgia? Photography is full of individuals who, while not being entirely resistant to digital technology, will always be caught up in the mystery of making images with film. Film and hands-on printing techniques are never going to disappear, as shown by the popularity of the monthly features in AP by Tony Kemplen and Andrew Sanderson. However, that's not to say that film and digital techniques must live on separate islands. In fact, according to master printer Roy Snell, the future promises a beautiful and harmonious marriage between the two camps.

Roy has established a name for himself as a dedicated and prolific printer. His years behind an enlarger have found him printing photographs for such people as Lord Snowdon, David Hockney and Herb

Ritts from the comfort of his own home. Around 30 years ago, Roy bought a house in Earlsfield in south-west London, and it's in this atmospheric Victorian house that the largest part of Roy's career has developed. To step into the basement is to enter a world of pure photography.

'I built myself a darkroom in the basement of the house,' explains Roy. 'That's where I've spent the best part of three decades. I was doing all sorts, including working with record companies and printing for a lot of significant artists. Over the years, a lot of big names, such as Eve Arnold and David Hockney, have gone down those steps into that ocean of red light. Printing for Hockney was as good as it gets because the man's a technician at heart. I got to print the photographic version of *Mr and Mrs Ossie Clark* [and *Percy*]. That print would go on to be the template for the final painting. The

house was a hive of creative energy and that darkroom was rocking back in the day.'

Roy has always encouraged a communal atmosphere within his home and his darkroom. He describes his process as 'printing with' rather than 'printing for' a photographer, as some of the photographers have spent a week living in Roy's home. It must have been surreal for Roy's two children to share a kitchen with people like Eve Arnold.

DIGITAL AND FILM

The foundations of Roy's career were built on traditional film techniques. While he's keen that these hands-on methods remain relevant, Roy also recognises that digital techniques have just as much right to a stake in photography's future. Sitting in his sun-drenched garden, Roy and his partner, photographer Janie Rayne, consider the ways in which digital and film can come together.

'We've heard much about the "death of the darkroom",' says Roy. 'It's been a struggle professionally, particularly for manufacturers of film and paper. But what's extraordinary is that we're now seeing analogue methods being given a new lease of life. I read an article recently about the fact that more and more people are using film. Then there's the fact that Kodak is continuing to produce film and photographic paper. So people are going back to that way of thinking. But also, at the same time, the

Left: 'Snow White', by Valeriya Vygodnaya, 2011

Below: From Sasha Gusov's book *Locusts*, 2008



© SASHA GUSOV

Future of photography Film and digital



© JANIE RAYNE

darkroom is moving to the computer room. I'm excited by the potential of this age.

'Actually, darkroom is a multi-faceted term now,' he adds. 'We have digital darkrooms where the central method of producing a print is through an inkjet printer. For example, I use an Epson Stylus Pro 7600 pigment printer that has a matt black and Epson Ultrachrome ink set and I generally print on Hahnemühle Cotton Rag paper. Because of the matt ink and cotton rag media, the results from this digital set-up look beautiful on gallery walls, but they don't feel like silver gelatin and I celebrate the difference. By the way, if you're ever at an air fair or a gallery and you hear someone referring to a giclée print, then what they really mean to say is inkjet print. The art world has all sorts of fancy terms for printing: it can be a little confusing keeping up with the terminology.'

According to Roy, it's the simple act of getting your hands dirty that makes working with film and wet darkroom processes so appealing.

'It's the do-it-yourself spirit and the fact that you have to spend time looking at a print,' says Roy. 'You have to study it and meditate on it. Whenever I'm with a client and we print out an image, we'll stick it on the wall and look over every inch of

Above: 'Lake with Children', by Janie Rayne, 2010

it. Then we'll look at it some more and consider where else we can go. I think that's something that has become a little lost these days. We're surrounded by images and they're moving past our eyes at lightning speed. We're flicking through websites and magazines faster than our brains can process the information.'

However, that's not to say that digital media should be ignored. In fact, it's an area that should be embraced.

'Digital technology gives people access to visual imagery,' says Roy. 'You could argue that it's perhaps a little out of control now, but the point remains. If you've created an image and you want to show it to people, then I think everybody has the right to view it. Digital technology allows that.'

Janie uses the Russian photographer Sasha Gusov as an example. 'He [Gusov] puts all his images up on Facebook and that means his work is seen all over the world as soon as they're uploaded,' she says. 'He's had five books published, but it's always difficult to know who's seen these books and exactly how many have been sold. When these images go on Facebook, though, he gets continuous feedback within minutes. Social media gives him a direct interaction with his audience.'

Interestingly, Gusov's next book will contain images shot on Kodak Tri-X film – an issue

that presents further questions regarding how film and digital can work together.

'The question is whether to do the negatives from the prints and then give them over to the printer or whether he [Gusov] scans them digitally and then prints them,' says Janie. 'There's that technical consideration. So now we have those options. It may not sound much, but these are little things that the introduction of digital technology has given us. Analogue and digital are intertwined now. It's something that a lot of people fail to understand. They see the two mediums as two clear and distinct camps, but they're not.'

This relationship between digital and film extends into more than just social media and negative scanning. It can even be found infiltrating some of our most archaic printing methods.

'Let's take platinum printing, for example,' says Roy. 'I would never disagree that platinum is one of the finest black & white printing processes we have – just take a wander through an Ansel Adams show and see some of the platinum prints there, such as "Old Faithful Geyser". Adams understood just how good the platinum process was. Not only that, but he knew that photography was so much more than taking a picture. There's a quote from him that says, "The negative is the score, the print is the performance."



**'Nude Horse',
by Xenia McBell**

'I used my painting skills when I hand-coloured some of my prints. I suppose that's an early example of marrying technologies'

Ansel Adams is as good as it gets if you want to explore greyscales.'

Take a look at our interview with Colin Holmes, who is a palladium printer (a version of platinum), in AP 18 February and you'll see that the platinum process has now moved into the digital realm. It's a clear example of the marriage between analogue and film techniques.

'Platinum as a process was all about getting the right negative,' says Roy. 'There had to be a lot of control with regards to achieving the right contrast and greyscales. But these days you can't buy the necessary film to do platinum prints in the way they used to. Now people produce their negatives on the computer. They can load their image into Photoshop, turn it into a negative and print it out to the size that they want. Then the process moves back to its original state and they create a contact print in the way they would have all those years ago. It's pretty interesting.'

IN THE BEGINNING

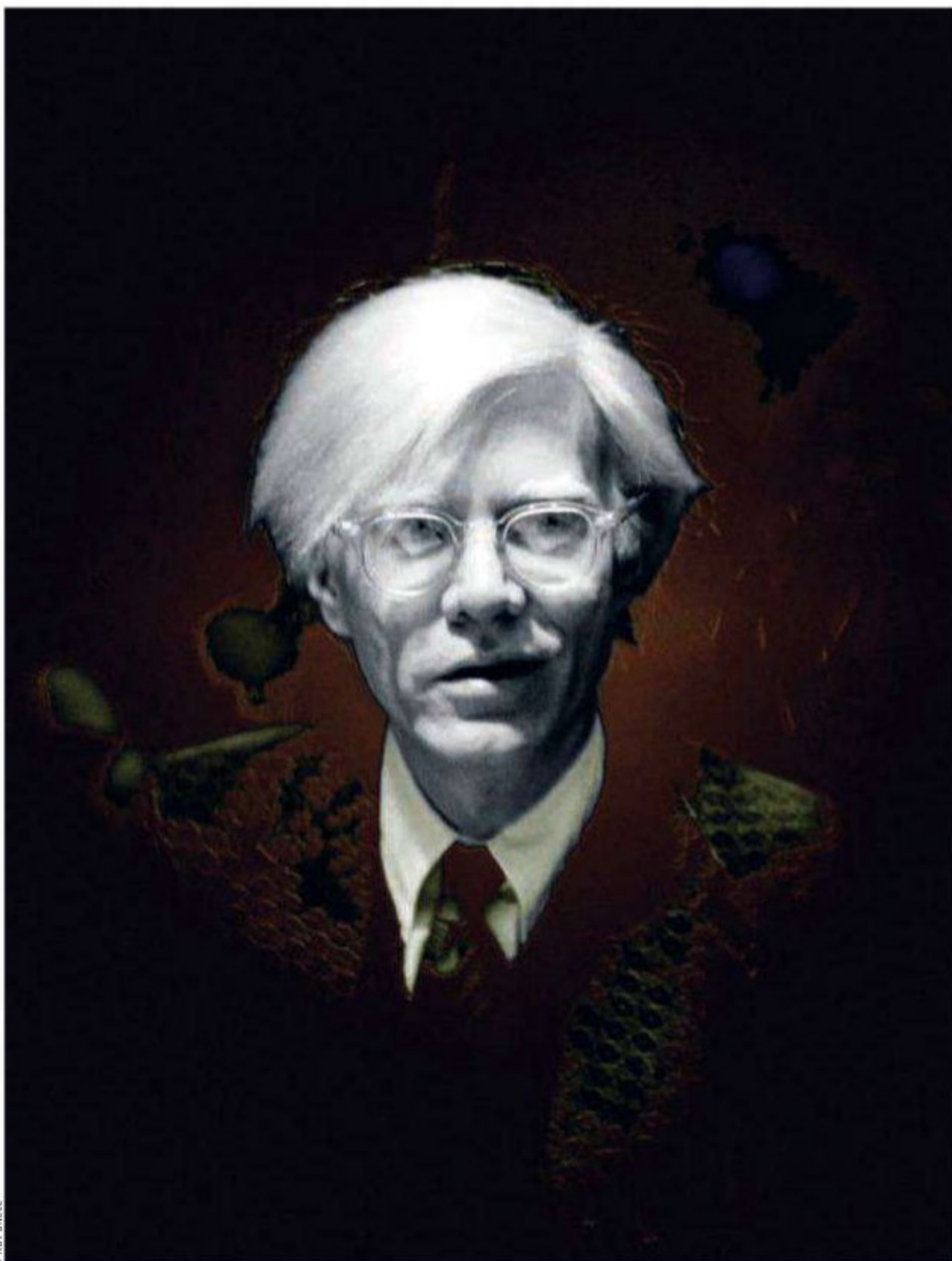
Roy's first exposure to photography came when he was a young boy living with his parents and, interestingly, through an enlarger rather than a camera.

'When I was young, my father borrowed an enlarger from a man at work,' says Roy. 'My father was actually a photographer. I walked into the kitchen one day and there was this big alien object. I was instantly intrigued, so my father gave me a few of his old negatives so I could try my hand at printing.'

'I had been into painting before that, but I had always had trouble getting the tones exactly as I wanted them. Once I began printing, though, I found that everything looked right. I seemed to have a knack for getting the tones and contrasts exactly as they needed to be. After that, I ran with it. I'd go out and take pictures, come home and print them up. I also used my painting skills when I hand-coloured some of my prints. I suppose that's an early example of marrying technologies.'

However, those early experiments in photography didn't lead to a career in image printing, or at least not right away. Years later, Roy was working as an engineering apprentice for the telephone section of the Post Office, known at the time as the GPO.

'I was still printing in my spare time, but I hadn't pursued it on a professional level,' says Roy. 'However, I soon realised that the GPO had a photographic unit. I wrote a letter to the head office asking to be transferred to that department. From then on, I spent my time at the photographic unit helping out on day shoots and then helping to



'Purple Ball Warhol', by Roy Snell, 2006

Future of photography Film and digital



© JANIE RAYNE

'They had filing cabinets full of negatives that we would print up for the company magazine'

print in the evenings. They also had filing cabinets full of negatives that we would print up for things like the internal company magazine, so I'd be working with these old negatives and printing from them. It was a fantastic learning experience.'

Eventually, Roy left the post office when he realised that he could make more money as a freelance printer. He met Julian Byser, a photographer who worked in a rented studio, and decided that the space would be perfect for him.

'Soon after I met Julian, the person who actually owned the studio he rented died,' says Roy. 'Julian was then able to buy the premises. After that, I was able to really go ahead and establish myself as a printer. I was in a great position where I was able to offer my printing services to people. After a while, people also started paying me to develop their film. Then I was making more money than I ever had before. That's when

Above: 'Black Bird', by Janie Rayne, 2008

Top right: 'Riders of the Apocalypse', by Paulina Otylie Surys

Above right: 'Roy's Darkroom', by Richard Nicholson, 2006



© PAULINA OTYLIE SURYS



© RICHARD NICHOLSON

I was able to afford my house in Earlsfield and set up my own darkroom. It all started from there.'

THE DARKROOM

When Roy talks about his darkroom, he's not necessarily just talking about the room underneath his house. He could as easily be referring to the numerous Macs that sit within the romantic gloaming light of his living room. But there's no getting away from that nostalgic spectre of the red light.

In 2006, photographer and printer Richard Nicholson produced his fascinating series of images entitled 'Last One Out'. The images captured London's last-remaining darkrooms and were a fitting tribute to the seemingly dying art of wet printing. Among the images was Roy's own personal space,

a busy and typically eccentric collection of equipment and oddities (see above).

'I remember when my daughter Zoe came home from school she'd tell me that the porch would smell of fixer,' says Roy. 'Those odd little memories permeate this space. It's not something that you can be sad about because things move on. I'm still working down there. Recently, I've been working a lot with a young photographer called Paulina Surys. Her work has become very popular. She creates incredible scenes from scratch that are very elaborate and detailed. Paulina hand-colours her work. Again, she's someone who has found her fame through the internet. So we have hand-printed, hand-coloured images finding fame through digital media. It's a pretty little picture of the future.' **AP**

To see more of **Roy Snell's** work and to learn more about his thoughts on the future of printing, visit www.roysnell.com



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Ryan McDonald County Down 41pts

Nikon D300, 50mm, 1/125sec at f/4, ISO 400

♣ Girl with red hair **Judges say** We were blown away by this image – it is a beautiful photograph. The autumn leaves complement the colour of the girl's hair beautifully and her expression is wonderfully natural. A well-deserved winner

1st
PRIZE



2nd
PRIZE



Steve Clayton

Buckinghamshire 40pts

Canon EOS 40D, 17-40mm,
1/640sec at f/6.3, ISO 800

♣ 'On a Day Trip' **Judges say** This image of Steve's daughter looking out of a train window has a certain charm. The skilful use of light and shade adds to its sense of timelessness





Louis Little East Sussex 39pts

Bronica SQ-Ai, 1/125sec at f/2.8

◆ Girl with pensive expression

Judges say We loved the use of light in this image. The light subtly illuminates the side of the girl's face, drawing attention to her thoughtful expression. This is an absorbing image that becomes increasingly moving the more you look at it

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APOY Amateur Photographer OF THE YEAR COMPETITION

Natural Light Portraiture

The results are in for the **second round** of APOY. Here we publish the top 30 images

Ryan McDonald, of County Down in Northern Ireland, is the winner of our Natural Light Portraiture round of APOY 2012. Ryan will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 16mm f/2.4 Ultra Wide pancake lens, a Samsung 60mm f/2.8 macro lens and a 16MB SDHC Plus memory card, worth a total of £1,598.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's 60mm lens is actually a macro model, but with the 1.5x conversion factor of the APS-C sensor, it takes on that magic 90mm focal length, which is perfect for portraiture. Our second-placed winner is **Steve Clayton**, of Milton Keynes in Buckinghamshire, who will receive a Samsung WB750 compact camera and a 16MB SDHC Plus memory card, worth a total of £288.98. With its 12.5-million-pixel BSI CMOS sensor, the Samsung WB750 makes it easier than ever to deliver consistent high-quality images. The WB750 also features a 24mm ultra-wide lens with 18x optical zoom. **Louis Little**, of Brighton in East Sussex, finished third in the round and wins a £250 Jessops Gift Card.

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After Round 2's judging, Dan Deakin and Ben Ghibaldan are tied in first place with 71 points. Michal Tercjak is in third place with 66 points, while the winner of this round, Ryan McDonald, is fourth. Steve Clayton, who came second in this round, is just one point behind in fifth place.

1	Dan Deakin	71pts	8	John Chesham	38pts
1	Ben Ghibaldan	71pts	8	Matthew Dowd	38pts
3	Michal Tercjak	66pts	8	James Lucas	38pts
4	Ryan McDonald	41pts	8	Ashish Patil	38pts
5	Steve Clayton	40pts	8	Roman Solar	38pts
6	Louis Little	39pts	8	Alina Timoshchenko	38pts
6	Gary Telford	39pts	8	Martin Williams	38pts

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4 Alina Timoshchenko Belarus 38pts

Canon EOS 450D, 18-135mm, 1/50sec at f/5, ISO 800

Portrait of my grandmother **Judges say** A portrait in every sense of the word, this image is more than just a photograph of a person – it says something about the subject's character

5 Martin Williams North Yorkshire 38pts

Canon EOS 5D Mark II, 50mm, 1/25sec at f/4.5, ISO 400, reflector

Young girl with bow in her hair **Judges say** With her intriguing expression, this girl could be straight out of a Vermeer painting

6 Ashish Patil India 38pts

Nikon Coolpix L3, 1/30sec at f/3.3, ISO 50

Girl with newspaper **Judges say** Striking use of black & white and nice use of light

7 James Lucas East Sussex 38pts

Nikon D90, 50mm, 1/2000sec at f/2, ISO 200

'Olivia' **Judges say** James's delightful image of his daughter wasn't planned. 'I grabbed the camera, not really expecting anything, but came away with a shot that I loved'

8 John Chesham Hereford 38pts

Canon EOS 5D, 70-200mm, 1/80sec at f/2.8, ISO 800

'Niki' **Judges say** John's sensitive, well-conceived image has a unique 'antique' feel to it that emphasises the beauty of his subject



10



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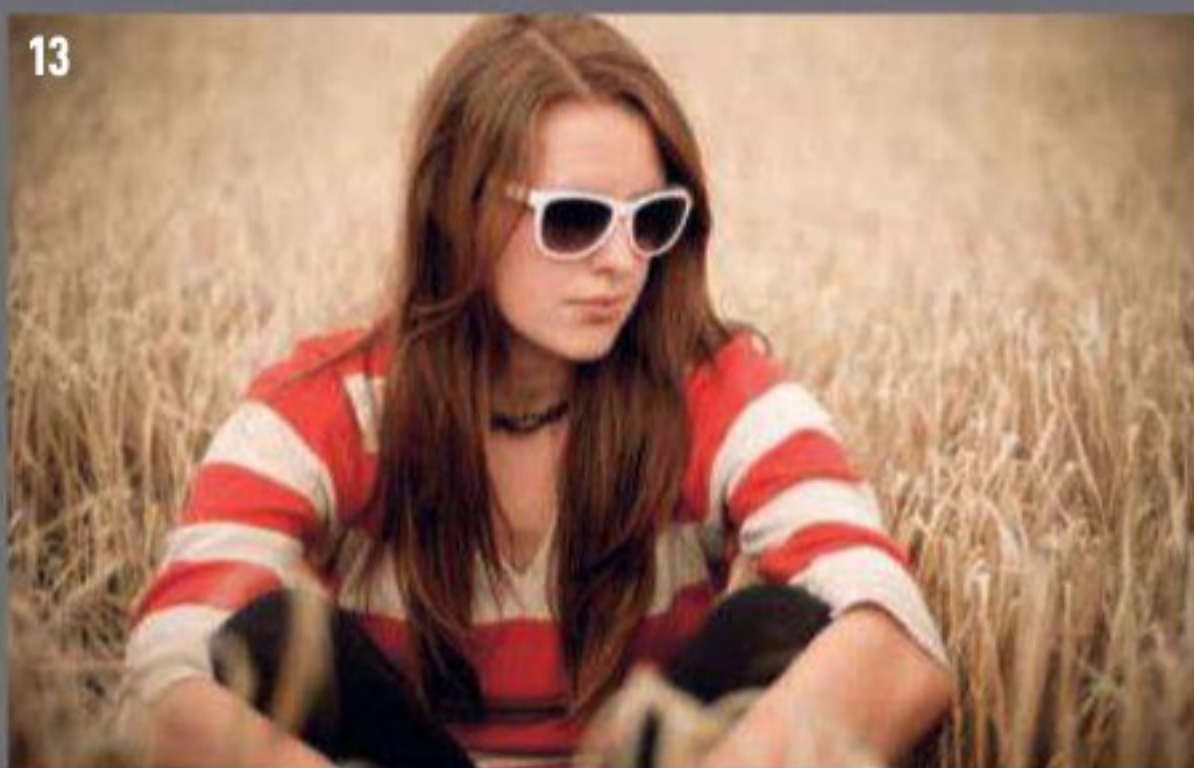
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9 Matthew Dowd Telford **38pts**

Mamiya 645 Super, 80mm, 1/125sec at f/1.9, Kodak T-Max 400 self-processed and scanned using an Epson Perfection 4490 Photo 'Sophie' **Judges say** Matthew took this picture of his daughter in his living room. She is looking directly at the viewer, which gives the portrait a dominant feel

10 Jonathan Riley Derbyshire **37pts**

Canon EOS 5D Mark II, 24-70mm, 1/60sec at f/4, ISO 2500 'Reunion with my dad' **Judges say** A pensive portrait that is nicely lit

11 Michael Marsh Kent **37pts**

Canon EOS 5D Mark II, 70-200mm, 1/200sec at f/2.8, ISO 3200 'Evie-Roux' **Judges say** There is something angelic about this little girl, who is mesmerised by the light shining through the window

12 Chris Bestwick Lancashire **37pts**

Canon PowerShot Pro1 (IR converted), 19.1mm 1/60sec at f/3.2, ISO 100 'I once knew a girl' **Judges say** It's refreshing to see an APOY entrant tackling nude photography, and in infrared, with such impressive results

13 Sadie Osborne Dorset **37pts**

Nikon D80, 50mm, 1/2500sec at f/1.8, ISO 100 Girl in sunglasses **Judges say** This rather 'cool' portrait has a quirky feel to it that is nicely executed

14 Peter Eason Essex **37pts**

Canon EOS 5D Mark II, 70-200mm, 1/50sec at f/2.8, ISO 400 Lemon grower on the Amalfi coast in Italy **Judges say** This is a composite of three images, as Peter wanted to create a larger-format feel. It is a well-composed environmental portrait that tells the viewer about the subject

15 Emily Humphries Worcester **37pts**

Nikon D40, 18-55mm, 1/125sec at f/5.6, ISO 320 Shadows **Judges say** An unusual take on the portrait genre, Emily uses the long shadows of her subjects as a key compositional device

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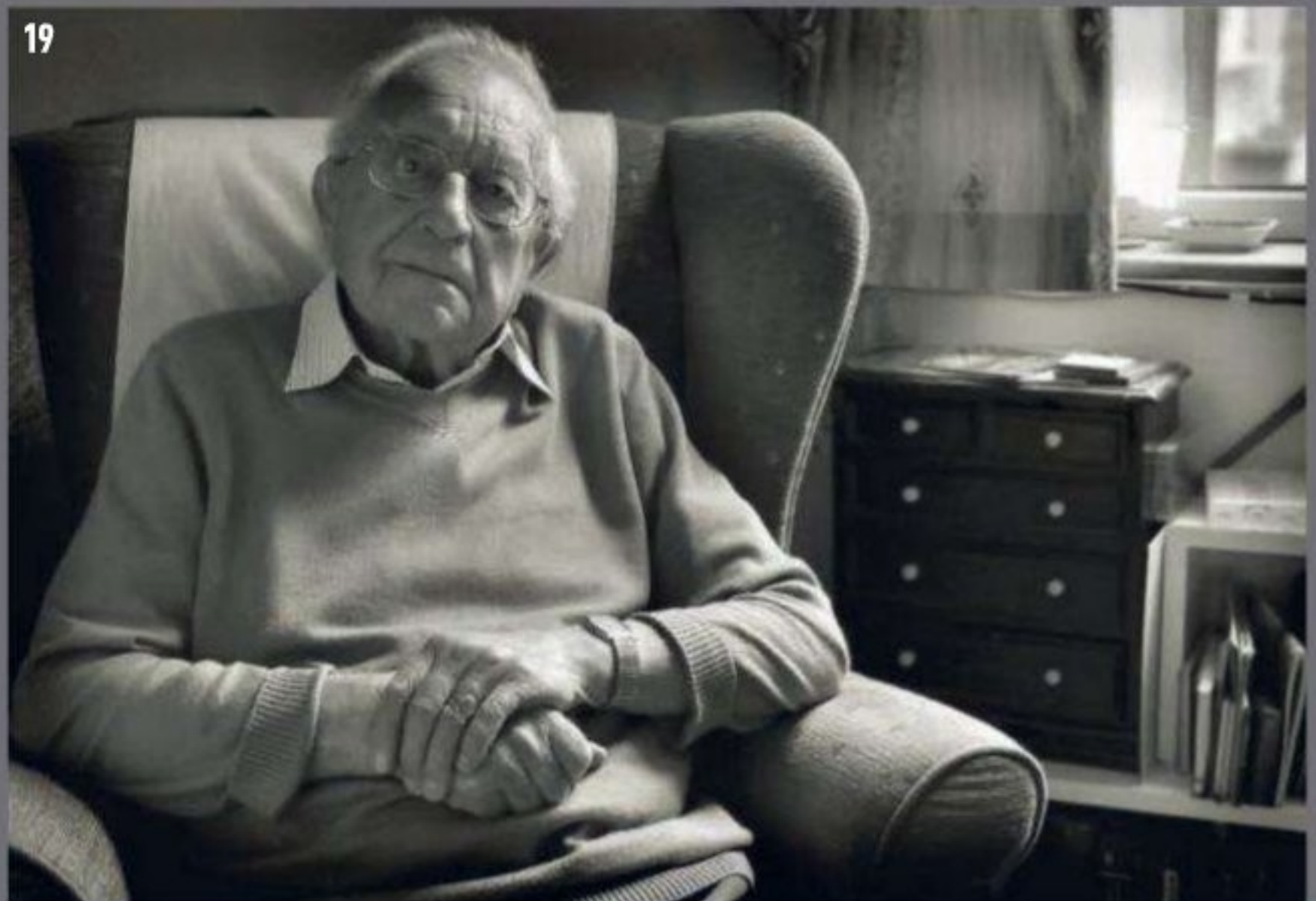
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16 Ludovic Robert London **37pts**
Nikon D90, 1/200sec at f/5, ISO 640
'Nia - The Little Orphan' **Judges say** Ludovic took this image in an orphanage in Thailand and says, 'Her smile is a complete blessing'

17 Anastasiya Kolomoitseva Greece **36pts**
Canon EOS 400D, 50mm, 1/1600sec at f/1.8, ISO 125
'My niece Eva' **Judges say** The grass serves as a great background, helping the subject to stand out in the image

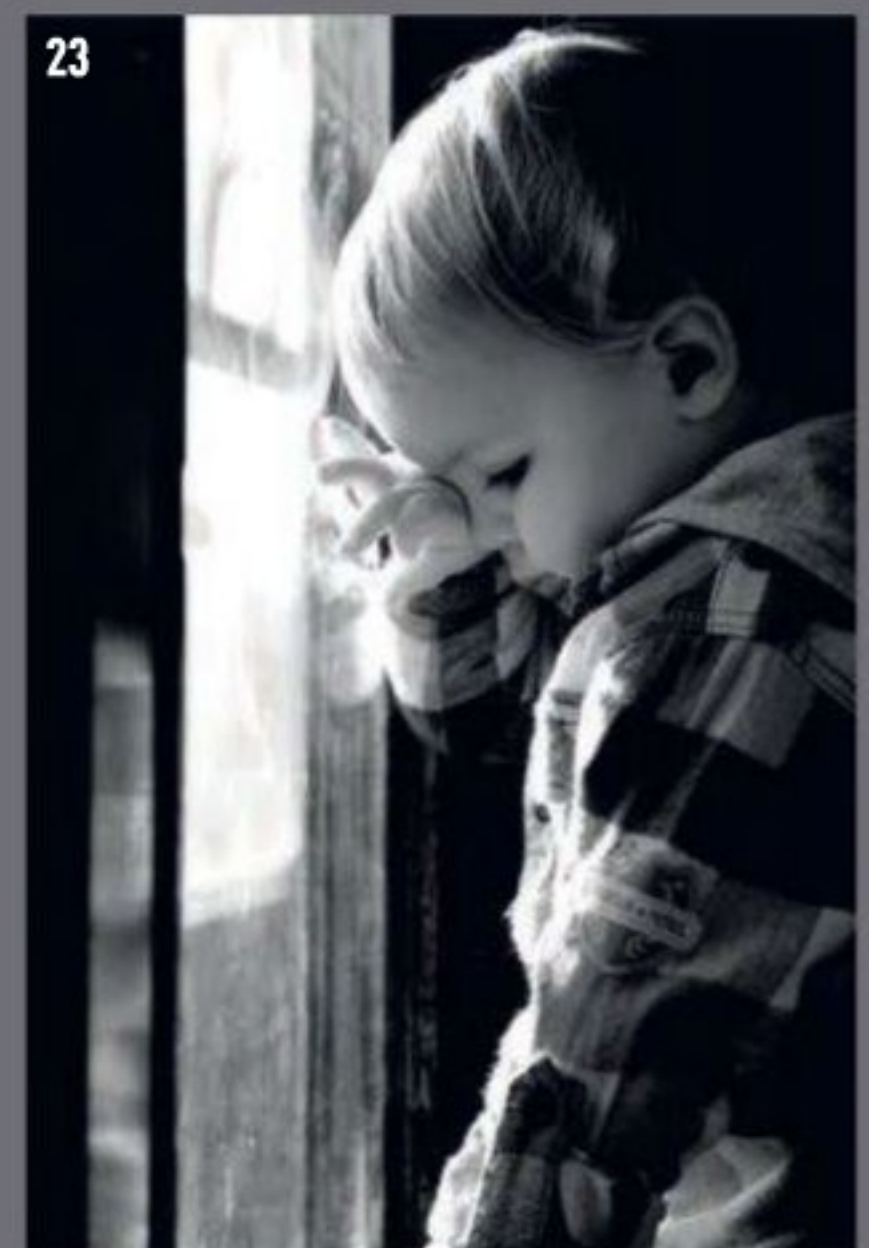
18 Joana Pinto Coelho Portugal **36pts**
Canon EOS 5D Mark II, 24-105mm, 1/160sec at f/8, ISO 100
Woman looking up at window **Judges say** Here the use of monochrome brings out the strong presence of light and shadow

19 Keith Swinnerton Chester **36pts**
Nikon D90, 18-135mm, 1/40sec at f/3.8, ISO 800, reflector
'Eddie' **Judges say** A charming image. The surrounding elements in the composition offer an insight into this gentleman's life

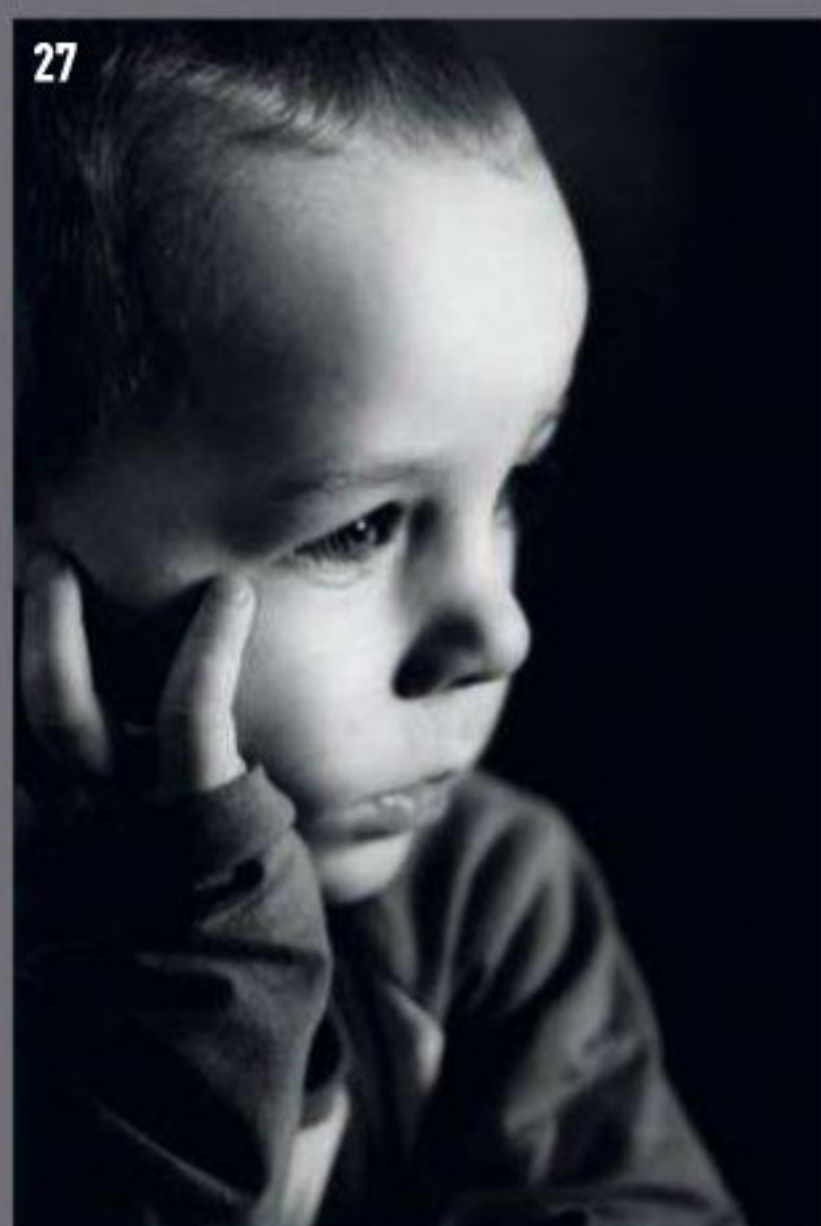
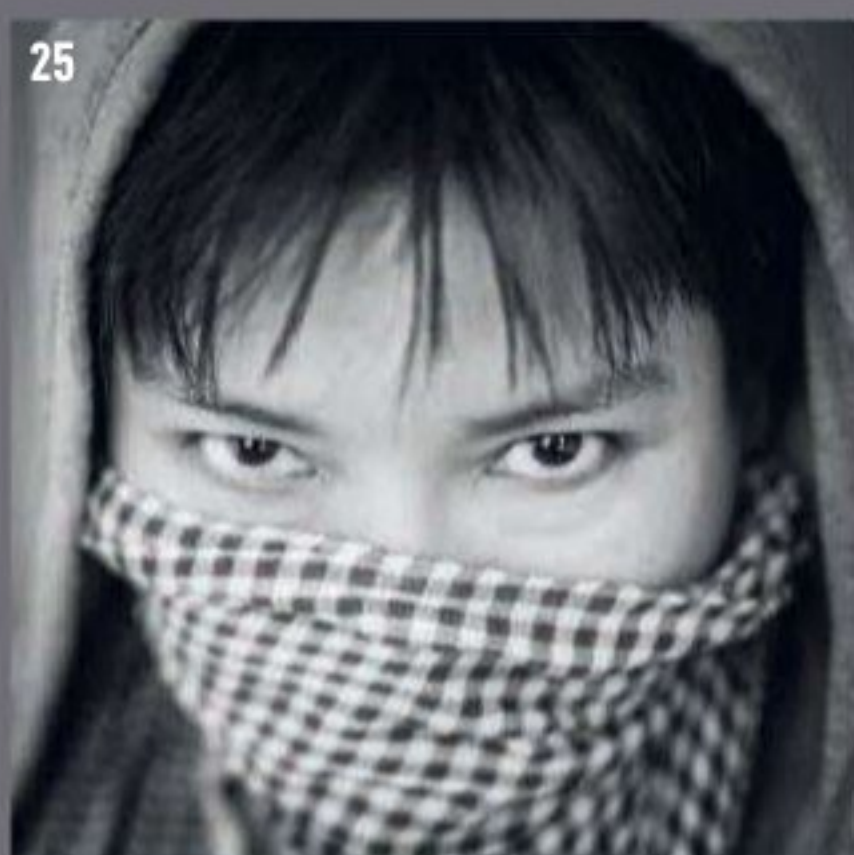
20 Lee Nankervis West Midlands **36pts**
Canon EOS 5D Mark II, 50mm, 1/400sec at f/5.6, ISO 200
Boy in sunlight through partially closed curtains **Judges say** In this image of his son, Lee has exploited the light to create a dramatic chiaroscuro effect



22



23



21 Peter Warrington Oxfordshire 36pts

Olympus E-PL3, 14-42mm, 1/20sec at f/5, ISO 200

Peter took this shot during a 1940s event at The Forest of Dean Railway **Judges say** The subtle use of toning helps to draw out the character and atmosphere

22 Kris Oddy Dorset 35pts

Canon EOS 550D, 100mm, 1/1250sec at f/2.8, ISO 100

Girl in the park **Judges say** This playful image makes full use of sunlight and an out-of-focus background to bring the subject to the forefront of the frame

23 George Fisk Kent 35pts

Canon EOS 5D Mark II, 24-105mm, 1/200sec at f/5.6, ISO 400

'Nate' **Judges say** We received a number of images depicting a child at a window, but George's image of his grandson was one of the strongest

24 Dan Deakin Nottingham 35pts

Nikon D700, 105mm, 1/90sec at f/3, ISO 1600

Grandmother and grandson **Judges say** This 'detail' shot is an imaginative take on the portrait genre that is both effective and emotive

25 Ben Ghibaldan Greater London 35pts

Canon EOS 5D Mark II, 85mm, 1/80sec at f/1.8, ISO 2000

'It's all in the eyes' **Judges say** There's a sinister quality to this image, but the strong use of contrast and the piercing, pin-sharp eyes make it a difficult image to ignore

26 Alamsyah Rauf Indonesia 34pts

Canon EOS 5D Mark II, 16-35mm, 1/30sec at f/2.8, ISO 500

'A boring day' **Judges say** The composition of the clock and the woman's face creates a crucial sense of balance here

27 Gareth Mallon Derby 34pts

Sony Alpha 550, 50mm, 1/80sec at f/2, ISO 320

'Billy' **Judges say** This black & white image of Gareth's grandson is a great example of how natural light can be used to create a highly effective portrait

28 Grace Sow Malaysia 34pts

Canon EOS 450D, 50mm, 1/400sec at f/1.8, ISO 200

Dayak man looking out of a coffee-shop window **Judges say** The use of 'a frame within a frame' creates a powerful image full of contrasting tones

29 Jo Taylor Jones Merseyside 34pts

Nikon D700, 50mm, 1/4000sec at f/1.8, ISO 200

'Homework time' **Judges say** This shot makes subtle use of vignetting to 'contain' the image within the overall frame

30 Robert Ryder Hertfordshire 34pts

Sony Alpha 200, 50mm, 1/8sec at f/4, ISO 400

Sleeping child **Judges say** Robert took this shot of his daughter as she looked so peaceful. The sepia tone gives this sweet image an almost dreamlike quality

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¹Photokina is the world's leading imaging fair in Cologne.

Photograph by Tony Hurst



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Wild world

Javier Arcenillas, multiple winner at last year's Sony World Photo Awards, talks to **Gemma Padley** about his hard-hitting documentary images and offers a glimpse into his photographic world

JAVIER Arcenillas's portfolio is bursting at the seams with graphic, sometimes harrowing images that document violent crime, close encounters in seedy criminal underworlds and human atrocities. To be able to say that you have taken just one of these powerful images would be an enormous achievement, let alone producing multiple photo essays as Javier has done. To capture his images, Javier has often faced challenging conditions. I mention this not to glorify or sensationalise what he does, but rather out of admiration for the lengths

he goes to when capturing his images.

Javier, who lives in Spain and works as a psychologist at the Complutense University of Madrid, swept the board at the 2011 Sony World Photo Awards. He won two categories in the Photojournalism and Documentary section ('Current affairs' and 'Contemporary issues') and came second in the 'Sport' and 'Travel' categories of the Commercial section. He has also won several other awards for his photography, including The Arts Press Award and Kodak Young Photographer. His work has been

published in magazines such as *Time* and German publications *Der Spiegel* and *Stern*, yet he doesn't think of his images as 'news'. Rather, he produces images that he hopes are 'timeless', explaining that his intention isn't 'to seek' but rather 'to find'. 'I try to tell stories that don't appear in the newspapers,' he says. 'I want to record something and show what is happening. I have a clear idea what I want my stories to be about, but the pictures come individually – most of the time it comes down to intuition.'

Having worked as a photojournalist for

Above:
Shipbreakers
in Chittagong,
Bangladesh



‘We live in a world that is oversaturated with images, and in a way that makes us desensitised to what’s going on’

ten years, Javier decided to become a freelance photographer to allow him to develop the projects he wanted to pursue. ‘Working as a photojournalist was very fast paced and I wasn’t able to develop my work in the way I wanted,’ he says. ‘On a Monday I might be [working on a project] in Haiti and Wednesday morning, fly to Egypt. It was too fast for me. I wanted to develop stories at my own pace.’

THE DRAW OF DOCUMENTARY

Javier says it was realism and documentary photography’s ‘great capacity to tell stories that otherwise would not be known’ that drew him to this kind of photography in the first place. Describing his photography as ‘humanitarian’, human lives, whether these



ALL PICTURES © JAVIER ARCEILLAS



are refugees or assassins, are integral to his photography. ‘Working with people who experience conflict personally or within their society is important to me,’ he says.

While he wholeheartedly believes in his photography, Javier is realistic in that he doesn’t think his images will transform the way people see world issues. That’s not to say his photographs aren’t capable of evoking powerful feelings in the viewer.

‘My pictures document situations, but I don’t believe they change people’s perceptions,’ he says. ‘We live in a world that is oversaturated with images, and in a way that makes us desensitised to what’s going on. My aim is to offer a perspective on some of the issues that concern me most.’

Javier’s work is wide-ranging and he has

Top: A Rastafarian in Jamaica

Above: A child working in Guatemala

produced several photo essays in Latin America, including his recent ‘Sicarios’ project that saw him document Latin American assassins. He also made a project called ‘Marihuana traffic’ in Jamaica, another entitled ‘Gladiators’ about an Olympic boxing school in Havana, Cuba, and one on arms use and ownership in the US called ‘Weapons social club’. He has published several of his photo essays as books, such as his work with Médicos del Mundo (Doctors of the World) documenting the ‘Rubbish Cities’ in Central America, which culminated in the book *City Hope*, and *Welcome*, a book about a camp of Myanmar’s Rohingya refugees in Kutupalong, Bangladesh.

Javier’s decision to photograph extensively in Latin America is



as much to do with personal connection as anything else. 'I have many ties to this land and I worry about the situation for the people who live there,' he says. 'I want to know why such horror exists in places like this, places that are, at the same time, so full of magic and life. Latin America could be a paradise, a place full of joy and knowledge. I'm saddened to see so much violence.'

REPORTING VERSUS ART

When I ask Javier about whether he feels there is a conflict between reporting what's going on by documenting the situation, and creating an emotive and perhaps more artistic image, he replies it is something he has given some thought to. 'I have had many conversations with photographers about this,' he says, 'and I think a middle ground is acceptable. History can be viewed as "true", but it is [reported] from many points of view. People's opinions as to whether the image is artistic or not is irrelevant. What is important is the content.'

In Javier's images we see close-ups of stricken faces, moody environmental shots depicting the aftermath of violence and families coping with all manner of difficult situations. Looking at the images, it is difficult not to feel as though you're right there with him in the middle of the action.

When preparing for a project, Javier may set up interviews with local people and also calls upon local journalists to help him, as was the case with his Latin American projects. Sometimes he will get to know people at refugee camps for weeks and they will gradually open up to him. 'If I go to a refugee camp, I'll talk to the people there or perhaps another journalist or someone from an NGO (non-governmental



organisation) who can tell me what has been happening,' he says.

GAINING ACCESS

Looking at Javier's images, one of the first questions that springs to mind is how he gains access to these places. For an image such as the man lying dead in a van following a *balacera* or gun shooting (see image, top) that was surely a dangerous situation, it's impossible not to wonder how he manages to be in these places at the 'right' time. A large part of finding out where he needs to be to cover the stories is done by liaising with the police and even the army of the country he is in. Javier sometimes has 'fixers', who help him from one place to another. In Guatemala, for example, he enlisted the help of photography friends who assisted him with the necessary contacts. For the image

above, Javier worked with local volunteer firemen whose job it is to deal with the deceased, injured or vulnerable people in situations like this.

Javier concedes it was difficult and unpredictable, not to mention dangerous, to locate and photograph hitmen for his series 'Sicarios'. As disconcerting as it may sound, Javier says that luck plays a big part in keeping safe, yet he admits that photographing 'Sicarios' is something he wouldn't do again in a hurry. 'I've seen how violent they can be and I have been very scared,' he says. 'I won't do that again.'

CAMERA GEAR AND PROCESSING THE IMAGES

Javier uses a range of cameras, including a Canon EOS 5D Mark II DSLR, a Hasselblad FlexBody with a tilt-and-shift lens, and a



Top left: Drug dealer Jose Francisco Villahermosa was found shot dead in Guatemala City with his wife and two sons

Above left: A boy passes the body of Aurora Ramos, who was executed in Guatemala City



Above: A portrait from the NGO Doctors of the World, Spain, campaign for their project in Bolivia

Top left: Weapons fair at Knob Creek Gun Range, Kentucky, USA

Left: Karina Marlene, 31, was gunned down by six shots from a taxi in zone 10 of Guatemala City



Sinar view camera. He also uses a Holga, a Polaroid SX-70 folding single lens reflex land camera and his iPhone camera. Javier has one 45mm tilt-and-shift lens that he customised himself and at other times he works with the tilt-and-shift function of his Hasselblad or Sinar cameras to give the 'blurred' effect often present in his images. Javier prefers not to use the same camera for every story, but rather chooses the camera he feels is most suitable.

'Every story requires a different tool and I like to switch between cameras,'

he says. 'I work with the tools most suited to a particular story. One photojournalist may believe that using a shift/tilt perspective does not offer an objective viewpoint and that it isn't "good" for journalism, but I think it is feasible.'

Opting to use natural light for his photography and occasionally flash, many of the images are broodingly atmospheric. Javier may adjust the contrast in his images and if they are in black & white he sometimes adds a touch of colour to tone them. 'I have no preference

between shooting in colour or in black & white,' he says, 'but I do like black & white. It is another language.'

EDITING AND WORKING IN A SERIES OF IMAGES

Usually working in a series of images, Javier's aim is to tell 'real' stories. 'Sometimes I'll take many photos and at other times just a few, but always more than one,' he says. 'The most important thing is to develop the history of the protagonists in depth [through the photo essay]. You can certainly tell a story in a single image, but it must be very strong.'

The editing process is an important part of his workflow, he adds, but deciding which images to include and which to leave out can be a difficult process. 'You can tell a story in one way or another, depending on the images you choose,' says Javier. 'When editing, it is sometimes helpful to enlist the help of a good editor or other photographers who have had no involvement in your story.'

If he is preparing to publish his images as a book, Javier spends a lot of time deciding which images to include and may even produce a template-model book from which he develops and shapes the content of the final book. For his book *City Hope*, for example, which tells the story of people who live in rubbish dump settlements in Central American cities, Javier worked with 5x4in-format images so the design of the book had to accommodate this. Many of the photographs are shown full bleed, which adds to their impact.

Javier's philosophy is to learn to 'look without the camera – it is a tool,' as he writes on his website. He talks of photojournalism and documentary photography as being a 'way of life', emphasising the need to show the truth and advocating a need to be curious about the world, and to 'study and comprehend everything that surrounds you.' Perhaps his most important philosophy is one that applies to all photographers – that is 'to never give up'. **AP**

To see more of Javier's images, visit www.javierarcenillas.com

Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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Lunch Atop a Skyscraper

by Charles C Ebbets

This famous 1932 photograph is the most popular stock image ever, yet the photographer was listed as 'unknown' until a decade ago, writes **David Clark**

IN 1932, after three years of major economic decline following the Wall Street Crash, the USA was at the lowest point of the Great Depression. By August, 25% of the national working population was unemployed and manufacturing output had fallen by 46%. One of the few ways in which new jobs were created, however, was on major building projects, such as the construction of the Rockefeller Center in New York.

The original group of 14 Art Deco-style buildings, financed by the multi-millionaire philanthropist John D Rockefeller Jr, began construction in 1930 on a site in midtown Manhattan. The tallest of these buildings was the 872ft RCA Building, which has been known since the 1980s as the GE Building.

Recording the building's construction was an important part of the publicity process,

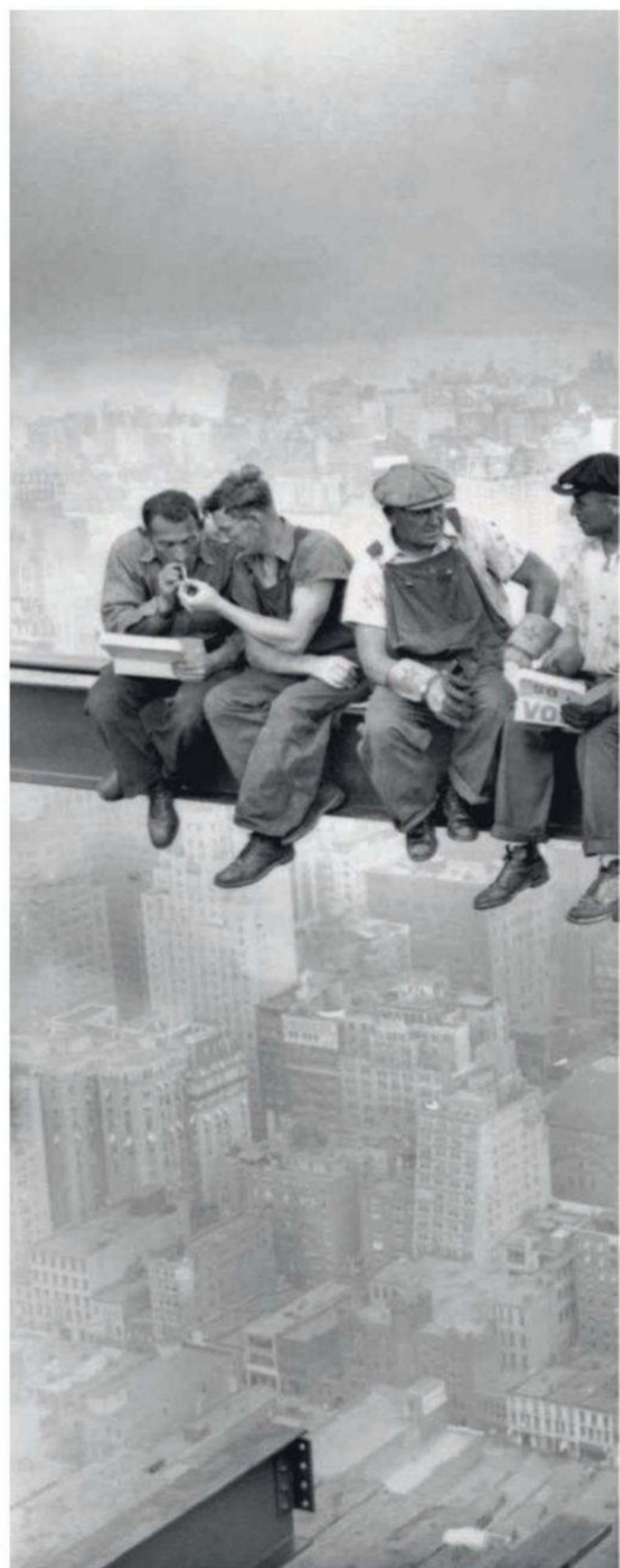
and the man tasked with this project, in the autumn of 1932, was Charles Clyde Ebbets. He was employed by the publicity company Hamilton Wright Features Syndicate, which knew he had a taste for adventure and was fearlessly determined in pursuit of a picture.

Ebbets was then a 27-year-old freelance photographer from Gadsden, Alabama. At the age of eight he had bought his first camera at the local chemist's, charging it to his mother's account. He began working as a photographer in his late teens.

As he struggled to establish himself, he earned a living as a movie actor, wrestler, 'wing-walker' stunt man and pilot. He loved the adventure, but always knew photography was his vocation. In 1927, he was a staffer on the *Miami Daily News* and later worked as a freelancer on



© BETTMANN/CORBIS



Below left: Four workers take a nap on a steel girder 800ft above a construction site in New York, 1932

Below: Workers eat their lunch above the building site of the RCA Building, Rockefeller Center, New York, 1932



© BETTMANN/CONRIS



Charles C Ebbets,
Rockefeller Center,
New York, 1932

the eastern US coast. By the early 1930s, he was established as an experienced photographer capable of shooting landscapes, aviation, sport, portraits and publicity images.

His appetite for taking risks and his head for heights were useful attributes when tackling the Rockefeller Center's construction. Many of his pictures taken in late 1932 were shot hundreds of feet above the ground, on the narrow steel beams that formed the building's skeleton, and with stunning background views of New York.

Ebbets shot a number of humorous images along the same theme of people carrying out everyday activities while precariously perched on high-level beams. He shot carefully arranged pictures of men lying on girders listening to the radio, being served lunch at a table by waiters and even pretending to take a mid-afternoon nap.

The most famous of these images was taken on 29 September 1932. It shows 11 construction workers eating lunch on the beams of the RCA Building (see [pages 36–37](#)). Sitting in relaxed poses, they appear as comfortable as they would be at ground level, despite being more than 800ft (around 240 metres) high with no safety harnesses. The workers' apparent fearlessness is key to the picture's lasting appeal.

The picture was first published in the photo supplement of the *New York Herald Tribune* on 2 October and in a number of other contemporary publications. In the following decades the negative remained stored away in the Bettmann Archive, but when this collection was acquired by Corbis in 1996, the company began marketing Ebbets' picture as a classic 1930s image. It sold in large numbers and is now recognised as the most popular stock image in the world.

The identities of the men involved are in some cases uncertain or disputed. However, most of them have been identified as immigrant workers from a variety of countries, including Ireland and Italy, while

several were Native American Mohawks.

Ebbets went on to have a successful photographic career, working for various organisations, including Associated Press, and having his work published in magazines and brochures worldwide. He was chief photographer for the City of Miami Publicity Bureau from 1945 until his retirement in 1962. He died in 1978, aged 72.

His 'Lunch Atop a Skyscraper' photograph, however, continued to have a life of its own, though without Ebbets' name, as the byline simply read 'Photographer unknown'. Some publications even mistakenly attributed the picture to Ebbets' contemporary, Lewis Hine, who was photographing workers constructing the Empire State Building during the same period.

In 2001, when Ebbets' daughter Tami Ebbets Hahn saw one of the poster reproductions and realised it was one of her father's photographs, she approached Corbis with a wide range of documentary evidence proving conclusively that he had taken it.

Sadly, Ebbets himself profited little from the photograph. He was paid a total of \$12 for the eight-hour day during which the picture was shot and its worldwide success as a stock image came more than 20 years after his death. Although Corbis has acknowledged that Ebbets took the photograph, the company has never paid his family any money for the countless reproductions it has made.

What has made this picture so popular? For Tami Ebbets Hahn, her father's image is not simply a humorous shot of a group of workmen in a dangerous situation – it captures the spirit of a nation determined to work its way out of the Great Depression.

'The photograph communicates not so much a social condition to be exposed, but an attitude to be celebrated,' she says. 'In these 11 men at rest, but always at work, we see the common bonds of camaraderie, humour, and daring – the very qualities needed to rebuild a broken nation.' **AP**

BOOKS AND WEBSITES

Books & Films:

Charles C Ebbets: The Untold Story Behind An Iconic American Photographer, by Tami Ebbets Hahn, is due to be published in 2013. There are also two films about Ebbets and his images in the pipeline: a documentary film, *Skywalkers* (due for release next year), and an untitled feature film.

Websites: To see more of Charles Ebbets' work and find out more about his life, visit www.ebbetsphoto-graphics.com and the film's website, www.skywalkersthemovie.com.

Events of 1932

30 January

Aldous Huxley's futuristic novel *Brave New World* is first published. It becomes one of the most famous novels of the 20th century

25 February

Austrian-born Adolf Hitler becomes a German citizen, which paves the way for him to become the German chancellor the following year

14 March

George Eastman, who founded the Eastman Kodak Company, commits suicide after suffering from an incurable degenerative disorder

19 March

Australia's Sydney Harbour Bridge, one of the world's most famous man-made structures, is officially opened

8 July

In the US, the Dow Jones Industrial Average reaches its lowest level during the Great Depression

30 July

The Los Angeles Olympics begins

22 August

The BBC makes its first experimental television broadcast using a system devised by John Logie Baird

8 November

Franklin D Roosevelt becomes the US president after a landslide victory over his Republican rival Herbert Hoover



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Your pictures assessed

APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Warehouses, Cork, Ireland

Agata Krzemkowska

Sony Alpha 200, 18-70mm, 1/125sec at f/9, ISO 100

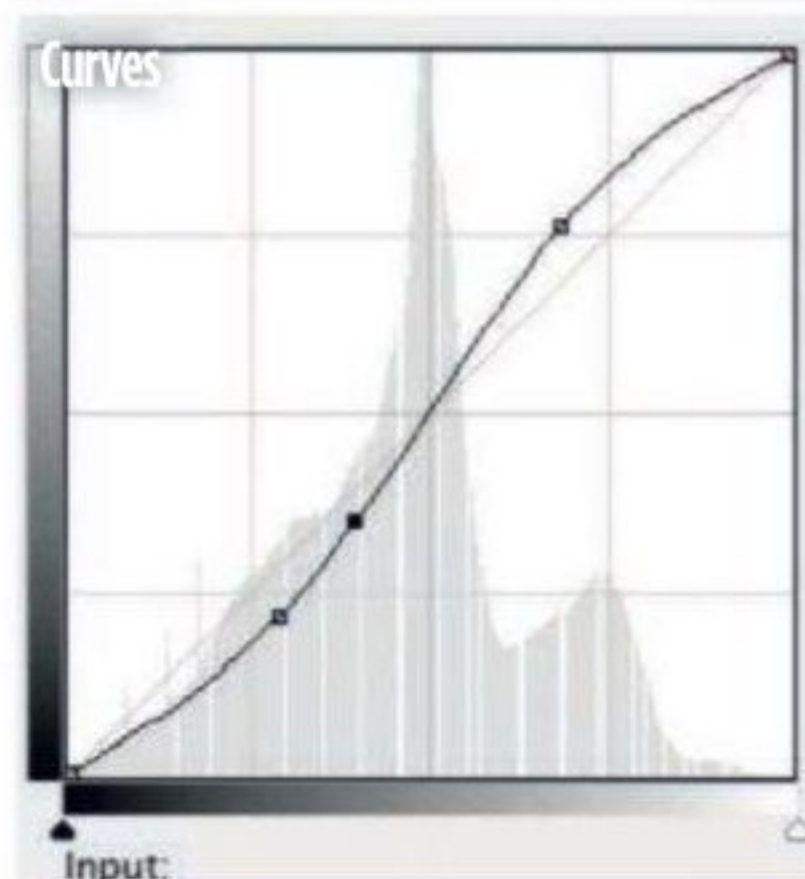
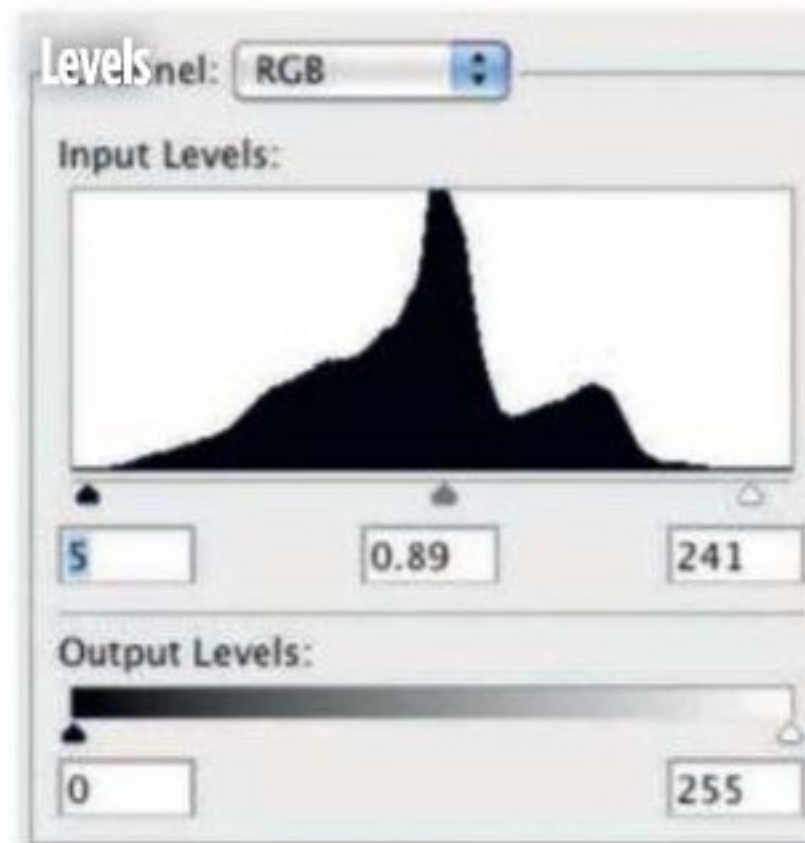
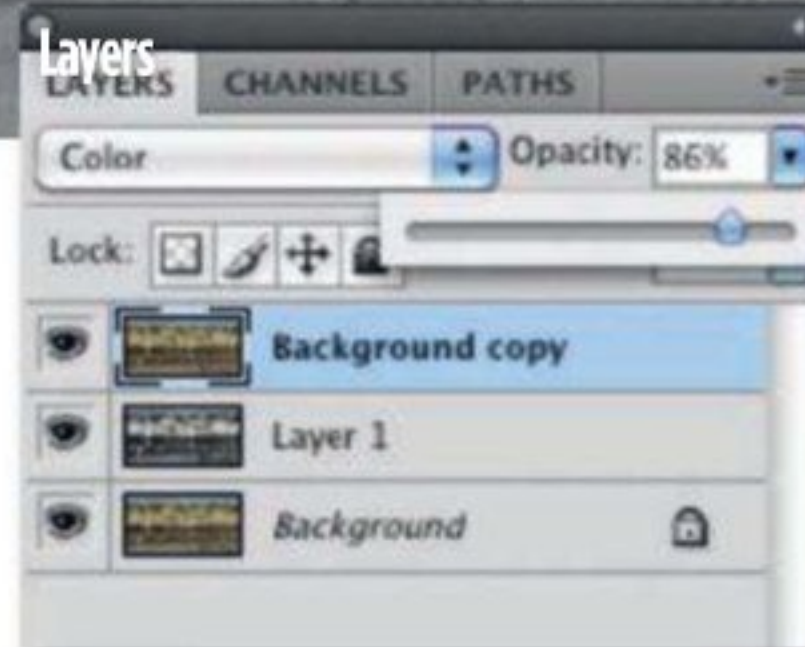
AGATA has found a great subject in these old dockside warehouses, and has used the opportunity well to photograph them reflected in the water so we can begin to see two mirror lines in the frame. There is something very flat about the picture, though, as if it is a high dynamic range (HDR) image, and somehow nothing quite stands out – except the great rusty cleat on this side of the quay! I can't help feeling that the picture would have been better from a position closer to the water so we could have had reflections of the full face of the warehouses and less of the distraction, but as we don't I'll try to add some contrast to the scene. A neat way of doing this without adding colour saturation is to create a black & white version on a new layer – add some blacks and whites in Levels, and a bit of midtone contrast in Curves. Then copy the

original layer, drag it above the monochrome layer and fade the colour layer to Color in the blending mode. Now we have the colour of the original and the contrast of the monochrome layers combined. You can then adjust the opacity of the colour layer to control the overall saturation.

I then cropped away most of the blank sky and drew in the edges of the frame so our attention doesn't slip down the side of the warehouses and off to find a pub. I've also quickly made the cleat disappear, just so you can see what the view would have been like without it.

While I may have added contrast, there is still something odd about the picture, and while we get a better sense of the graphic qualities of the scene, there is still a heavy suggestion of HDR – and HDR is very hard to edit away.

Black & white version



WIN

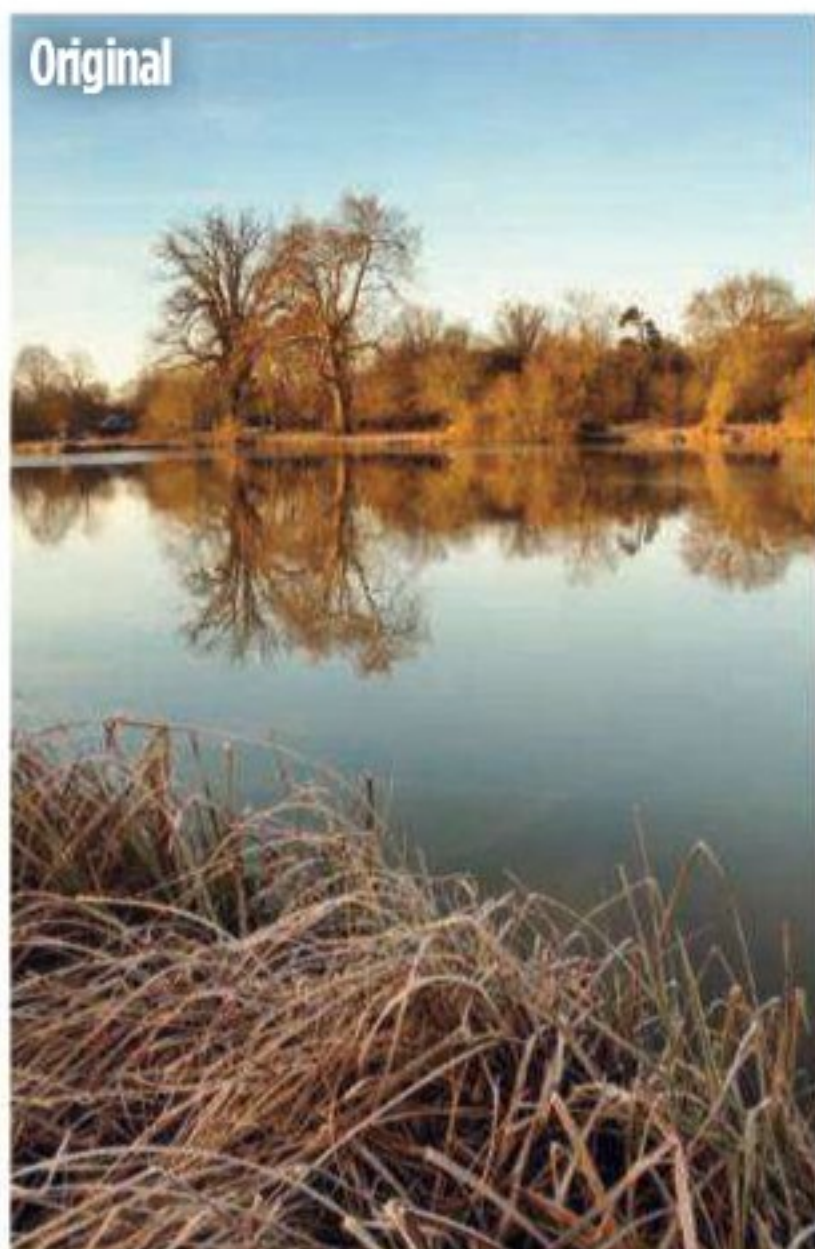
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Hatfield Forest, Essex

Brian Roberts

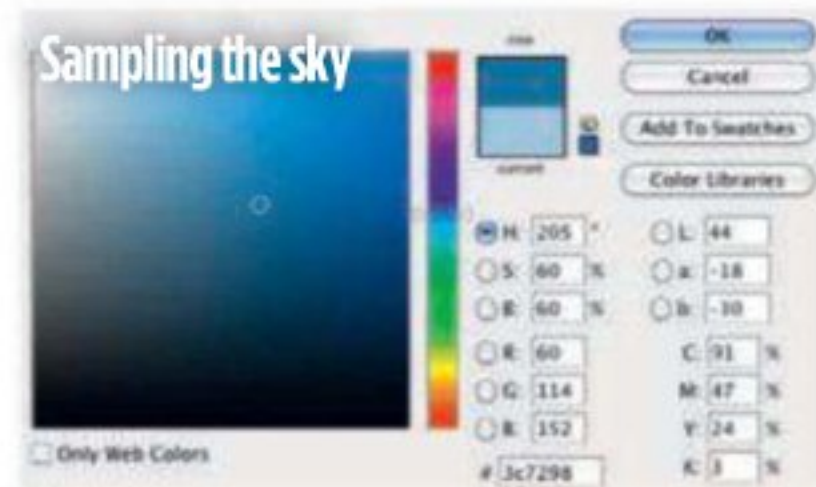
Canon EOS 500D, 17-40mm, 1/13sec at f/10, ISO 100

MY NASTY studio tutor at college laughed at me when I chose landscapes as a project. 'You haven't got any long lenses,' he grinned. Of course, he was quite mad – you need wide lenses for landscapes. But unfortunately he was proved right once again because, living in Essex, I needed focal lengths that could crop out the foreground. And we don't have mountains.

Brian has used his lens at 20mm on his EOS 500D, which will act as a 30mm would on a full-frame camera. Also, as my tutor predicted, he has too much sky and too much foreground in the frame, as both areas dwarf the subject – the tree line and its reflection. I've introduced a heavy 6:8 crop to make a squarer format and to make the subject occupy more of the frame. Brian's colours are somewhat yellow/red, while the sky is cool cyan. I can't fix them in a JPEG, but it doesn't matter because the scene is better in black & white anyway. I used Levels to produce a heavy black and to lighten the midtones, while drawing down the highlights with the output slider at the base of the window. Mixing the red and green channels, I've gone for a contrasty black & white, darkening the reflections of the trees using the Burn tool (Shadows 8%).

I like the black & white version, but it is missing some of the coolness of the original colour, so I sampled the blue/cyan of the sky and used that colour as a fill layer at 10% to add that colour back. I then controlled it with the Saturation tool. It's a nice scene, Brian.

'Brian has too much sky and too much foreground in the frame'



Reflection

Colin Mill

Canon EOS 10D, 17-35mm, 1/15sec at f/16, ISO 100

COLIN doesn't live in Essex, but he suffers from the same problem as Brian (above) of connecting landscapes and wide lenses. This is another great scene, but there is just too

much foreground – and it is all too dark. I don't need to see acres of fluffy clouds to know they are there, and when there are as many as this I might start to think they are the subject. So I chopped them off with a cinematic 16:9 crop. I can't get used to the idea that Colin has trimmed the tops of the trees, but trimming the reflections to the same extent goes some way to balancing

the composition. All that was needed then was a lightening of the midtones in Levels, with some anchoring blacks, pulling back the highlights and then adding a touch *more* saturation. The brighter tones make this a much more jolly, light-hearted and pleasing picture than Colin's original vision of molten lava, but for all that his image is still my picture of the week.

PICTURE
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WEEK



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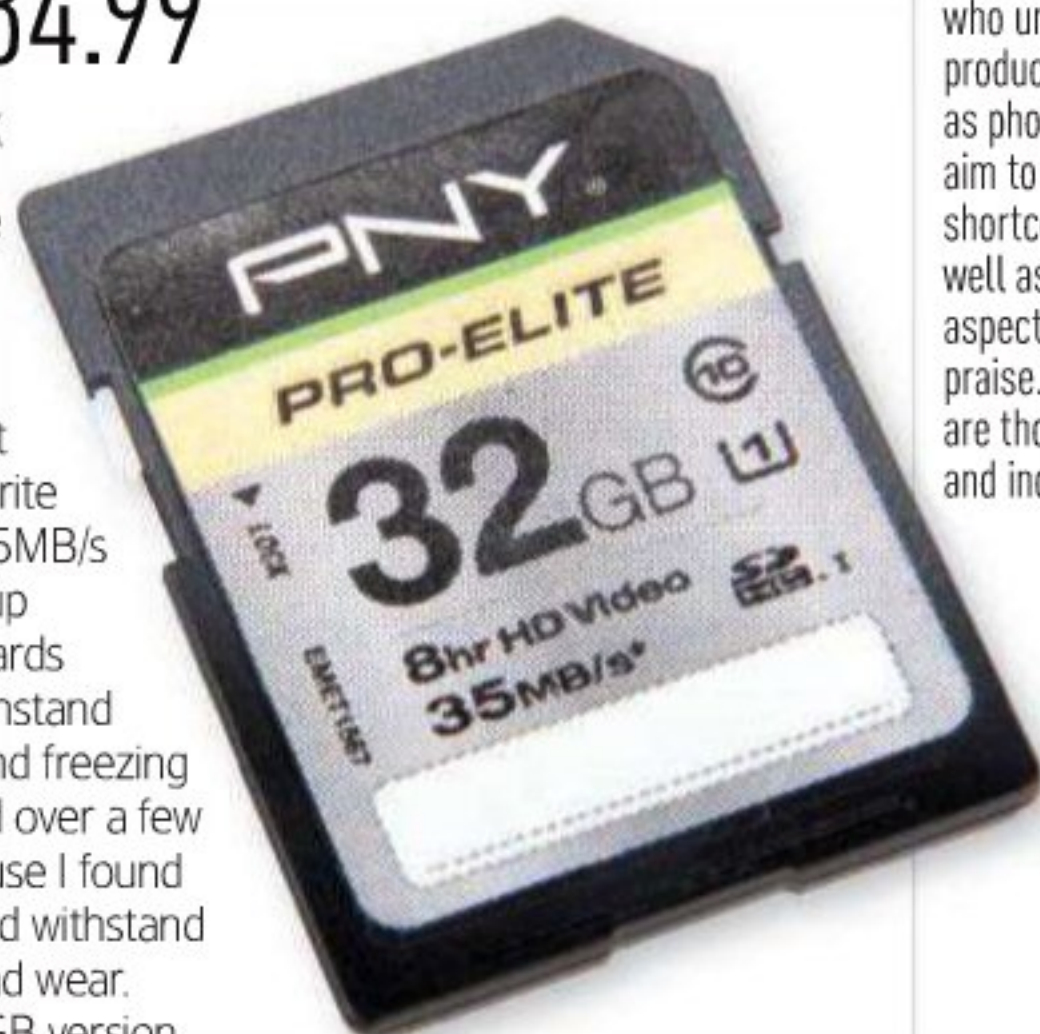
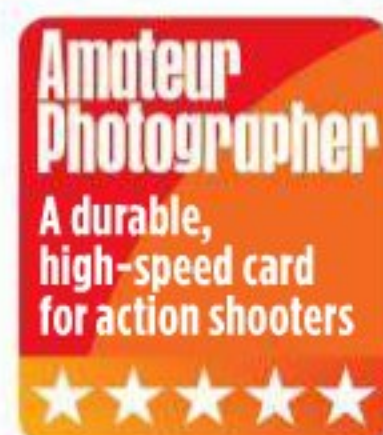
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PNY'S Pro-Elite range of Class 10 SDHC memory cards uses UHS-1 technology for fast processing, with write speeds of up to 35MB/s and read speeds up to 50MB/s. The cards are claimed to withstand shock up to 1kg and freezing temperatures, and over a few months of rough use I found the card on test did withstand general knocks and wear.

I tested the 32GB version against the company's own standard Class 10 SDHC card in a Nikon D800, using the camera's 4fps high-speed burst mode. Both cards are capable of a 15-frame raw+JPEG burst (836MB of data), but the camera's buffer takes just 30secs to clear with the Pro-Elite card compared to 1min 15secs using the standard card. In JPEG capture, however, the Pro-Elite card captures 62 frames with the buffer clear after 8secs, while the standard card records 29 frames with the buffer clear after 21secs. In fact, when using the Pro-Elite card, it is possible to capture further high-speed sequences before the buffer fully clears.

Transferring 1GB of data from card to computer using a USB 2.0 card reader takes around 45-50secs, which is about 10secs quicker than the standard SDHC card. Overall, the Pro-Elite card is a fraction slower than the equivalent SanDisk version, but it is significantly cheaper at £34.99 (16GB) and £54.99 (32GB). The cards also come with a five-year warranty.

Tim Coleman



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Swann Freestyle HD action video camera

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SWANN'S Freestyle HD wearable video camera is designed to capture outdoor pursuits, and is well priced compared to its competition, the GoPro. It can record 8-million-pixel JPEG still images in single-shot, triple-shot, self-timer or interval shooting, although its main appeal is full HD (1080p) video capture at 30fps.

A compact size and fully waterproof housing – which can be attached, via the included brackets, to surfaces such as a helmet or handlebars – make the Freestyle HD ideal for a wide range of sports. However, I would like to have the option for strap fastenings for the brackets because the adhesive fixings are simply not suitable for any hired sporting kit.

The video camera is waterproof to 20m and works down to -20°C. Nice touches include voice activation for recording and stereo audio, while a 1.5in LCD screen is included for viewing footage, which clips to the back of the camera.

The wideangle lens has a viewing angle of 170° in full HD format, and detail in the centre of the frame is crisp.

However, image quality is not great in low light, so this is really a camera for daytime use only. Also, in 'extreme' use, camera shake is an issue, so fixing the camera securely is important. **Tim Coleman**



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Pentax K-01

Pentax's unconventionally styled 16.1-million-pixel K-01 is the first mirrorless camera to use Pentax's existing K mount.

AP 5 May

Plustek OpticFilm 8100

Costing around £200 and with a 7,200dpi resolution, we find out whether the OpticFilm 8100 is an affordable way to digitise 35mm film and slides.

AP 5 May

Panasonic Lumix DMC-GF5

Panasonic's 12-million-pixel Lumix DMC-GF5 has a new processor and image quality claimed to match the higher-spec G3.

AP 19 May

Canon EOS-1D X

An 18.1-million-pixel full-frame sensor, extendable ISO up to 204,800 and 14fps shooting are but a few of the features sure to satisfy the pro photographer.

AP 26 May

Adobe Photoshop CS6

We look at the latest version of the software, featuring a redesigned user interface, and new content-aware move and video editing tools.

AP 26 May

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Nikon D800

With a high-resolution, 36.3-million-pixel sensor that virtually matches those of medium-format models, the **D800** may just have raised the bar for full-frame cameras

Tim Coleman
Technical writer



THE NIKON D800 has been a very eagerly awaited camera, and on release it did not disappoint, providing many points of discussion. It is the company's second 'enthusiast-level' full-frame DSLR, following the release of the D700 some three and a half years ago. Smaller and with a much lower price tag than the professional-level, full-frame Nikon D4 launched earlier this

year, the D800 should have wider appeal.

The specification of the D800 belies its position in the market. Several of the features found on the more expensive D4 are also present on the D800, namely the Expeed 3 processor, autofocus and metering sensors, LCD screen and video-capture capabilities. The standout feature of the D800, though, is its 36.3-million-pixel, full-frame CMOS sensor, which is currently the highest resolution in this format by some margin – so much so, in fact, that the 24.3-million-pixel resolution of the much more expensive, professional flagship Nikon D3X pales in comparison, and its days must be limited.

Following the D800's release, there has

been much talk about just how many pixels a camera's lens can cope with before image quality ceases to benefit from the increased resolution – are 36.3 million pixels more than is necessary for a full-frame sensor? To quote Professor Bob Newman from his article, *Do sensors outresolve lenses – or vice versa?*, in AP 10 March: 'Improving either sensor or lens will always yield benefits in resolution... Purchasers of new high-resolution cameras need not fear they will fail to see a benefit, as their camera will yield sharper results with all their lenses'.

Sharp results made possible by the sensor mean that the user can get more out of a DX lens than when that same lens is used on a lower-resolution camera, so giving the optic a new lease of life. Of course, for best results the D800 should be used with a professional-level lens.

This professional-level resolution combined with responsive handling make the D800 an exciting prospect for those considering an upgrade, or those wanting to replace an existing full-frame DSLR.

FEATURES

To offer a 36.3-million-pixel, full-frame CMOS sensor for around £2,600 and in a model of the Nikon D800's size is nothing short of remarkable. Images can be captured as 14-bit files in FX (full-frame) format at 36.3 million pixels, as well as in 5:4 at 30.2 million pixels, 1.2x at 25.1 million pixels and DX (1.5x) at 15.4 million pixels. Although all full-frame Nikon models offer a DX-crop mode, primarily for a greater focal-length reach, given the high resolution of the D800 this function is, for the first time, a genuinely useful feature. In fact, given the 15.4-million-pixel output in DX format, it is safe to assume that the pixel dimensions, and therefore performance in low light, is similar to that of the 16.3-million-pixel, DX-format Nikon D7000.

Raw capture is possible in any image area option. Full-resolution (7360x4912-pixel) NEF raw capture produces a 76.5MB image file (or approximately a 207MB TIFF), which rivals more expensive digital medium-format cameras. Such large files mean that, for the first

AT A GLANCE

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time in the full-frame format, A2-sized prints are possible at 300ppi without upscaling. By using a perfectly acceptable 200ppi file resolution, A1 prints are possible, placing the prints in the realm of exhibition size.

To help cope with processing such large files, the D800 features the same Expeed 3 engine as that used in the Nikon D4. Nikon claims this also allows 'superb noise reduction', which gives the D800 similar noise characteristics to the D700.

The major differences between the D800 and D4 are the imaging sensor, ISO range and high-speed burst mode, but more on these later.

Clearly, Nikon has had some catching up to do at this level to match the video capabilities of the Canon competition. The D700 does not feature video capture, but the Canon EOS 5D Mark II and Mark III do. Now, so does the D800. In addition, the D800's capabilities closely match those of the D4, making the new Nikon model extremely competitive. Full HD (1080p) video files are captured in H.264 format at 30fps, 25fps or 24fps. Video users will be pleased to see clean HDMI output at 1080p/720p for live view, without compression. Furthermore, the time-lapse function has been enhanced for playback at speeds up to 36,000x, with files encoded for immediate playback as a video file.

9/10

BUILD AND HANDLING

In size and build quality, the D800 is very similar to the D700, yet it is 10% lighter. The camera features a dust- and water-droplet-resistant magnesium-alloy body, although the inclusion of a built-in flash (GN 12m @ ISO 100, plus wireless control) means that the weatherproofing cannot be of the same standard as found on professional models like the D4 or the Canon EOS 5D Mark III. That said, the D800 suffered no ill effects when it got a little wet while shooting landscapes in the Lake District.

The redesign of the D800 (based on the D700) includes new controls to accommodate video capture, with a direct movie-record button near the shutter release and a live-view switch to the right of the LCD screen. Like the D4, the refined body of the D800 has an improved textured grip that rests comfortably in the hand, and a greater incline for the shutter-release button and flat design for the power switch. These factors make pressing the shutter release that little bit more comfortable.

Nikon has tested the shutter to 200,000 cycles, and measured a lag of 0.042secs. Start-up time is claimed to be 0.12secs, and I found the D800 almost immediately ready to go after powering up.

As a camera not primarily intended for action, the D800's continuous drive mode high-speed burst of 4fps for up to 15 frames (raw) or 60 frames (JPEG) cannot match the 11fps for a 60-frame (raw) or 144-frame

ISO 50 is sufficient to give an exposure slow enough to blur the movement of water, using the sweet spot aperture of the lens and without the use of an ND filter

(JPEG) burst of the D4. When the 1.2x or DX (1.5x) crop factors are selected, the D800 can shoot at 5fps, which in the DX crop is for a 22-frame (raw) or 97-frame (JPEG) burst. Those capturing high-speed sequences will find the D800's buffer not as quick to clear once full as that of the D4, during which time the camera freezes. Those who don't record action sequences will find 4fps sufficient for everyday use.

The D800 uses an EN-EL15 battery to give approximately 900 still shots. Battery life can be doubled via the use of the optional MB-D12 battery grip (priced around £380). Further benefits of the battery grip are that it mirrors the control layout, so it is the same whether in portrait or landscape format, and it boosts the high-speed burst rate to 6fps in DX format. The grip is not compatible with Nikon's D700 or D300S models.

Still images and videos can be recorded onto a choice of CompactFlash (CF) or SD cards, including the latest high-speed versions, such as UDMA 7, SDXC and UHS-1. Fast file transfer is possible via USB 3.0 connectivity, which is a first for a camera, although it is also backwards compatible to USB 2.0 devices.

With such high-resolution files, any errors in the image are quite noticeable. It is therefore very important to spend a little more time on each photograph. For critically sharp results, I found that shooting landscapes with shutter speeds slower than

FEATURES IN USE D800E

THE NIKON D800E is the second version of the camera and it is targeted at those who want to get the highest level of detail from the imaging sensor. It is essentially the same as the D800, but with the optical low-pass filter, otherwise known as the anti-aliasing filter, having been 'cancelled'. A low-pass filter is present in most digital cameras and blurs detail at the pixel level (to the slightest degree) to avoid moiré patterning and false colour. These blurring flaws are most noticeable in details such as fabric or the feathers of a bird. Removing the blurring effect caused by the filter increases the clarity and level of detail, although



this is discernible only to the eagle-eyed.

In the D800E, instead of removing the low-pass filter, it is 'cancelled', which means the infrared blocking and reflective properties of the D800 and D800E are the same. In the D800, the low-pass filter has two layers: the first separates the image into two horizontally, while the second separates the image again, this time vertically. In the D800E, however, the second layer instead cancels the horizontal separation by combining the image vertically. Those who shoot landscapes should consider this version of the camera, although it is around £300 more expensive at around £2,900.

1/125sec not only requires the camera to be fixed to a tripod, but it also has to be also set to mirror lock-up and fired with a cable release. Unfortunately, the camera does not offer both mirror lock-up and self-timer simultaneously.

There are lots of nice touches to aid the handling of the camera. The dual-axis virtual horizon is available in both live view and through the viewfinder. The AF switch to the left of the lens has a button to access the different AF modes, so the user need not remove his or her eye from the viewfinder.

A rubber seal over the connection ports on the left of the camera is hinged so it can remain out of the way while in use. I would, however, like to see the rubber seal split into sections so that any unused ports could stay covered. As it is, these unused ports are exposed to dust and dirt.

9/10

WHITE BALANCE AND COLOUR

In most cameras, I find auto white balance (AWB) gives a slightly cool colour balance in all situations except tungsten light, where it is usually too warm. The same is true with the Nikon D800. However, a second AWB option is designed to keep warm tones of light, which is ideal for maintaining ambience.

New to the D800 (and D4) is the ability to adjust the colour temperature setting minutely in the manual Kelvin mode. Alternatively, a manual white balance reading can be taken, although this is a slightly longwinded process compared to other systems. It is achieved by navigating through a couple of menus and selecting a previously recorded image of a grey card taken in the ambient light conditions.

Overall, the D800 is perfectly capable of good colour rendition. Skin tones are usually spot-on and the greens in landscape images are particularly natural, although I do at times find the blue of skies a little cyan.

Standard colour mode in Nikon DSLRs appears less saturated than in most other systems, so I often opt to use the vivid



setting to add a little punch to images. However, all the colour modes can be customised for saturation, sharpness and contrast, so it is worth adjusting to taste. Handily, the monochrome setting offers not only different tones, from sepia to cyanotype, but also yellow, orange, red and green filter effects. These can be replicated in editing software, but to have the option to enhance the impact of the sky in a monochrome landscape by using the red filter is quite addictive.

8/10

The monochrome colour mode offers different filter effects. Here the green filter is ideal for skin tones

METERING

Both the D800 and D4 benefit from a dramatically revised 91,000-pixel RGB metering sensor. This is a significant increase in pixels from the previous version. The reasoning behind such a change is that the camera uses a 3D Color Matrix Metering III scene-recognition system, benefiting not only the exposure in a wide range of scenes, but also white balance and focusing.

Overall, I find metering systems in most cameras tend to be spot-on in the majority of situations. However, difficult conditions can cause problems, so the metering system benefits from being linked to a scene-recognition system. For example, if the system recognises a face in the scene prior to exposure, it can apply exposure control for accurate metering on the face. This works well for a backlit scene where the camera would naturally underexpose the face. In reality, though, the number of situations that benefit from the system are not immediately obvious. That said, despite the few scenes where the camera underexposed and I needed to dial in +0.7EV compensation, I have no complaints about the metering system.

8/10

NOISE, RESOLUTION AND SENSITIVITY

The Nikon D800's native sensitivity range of ISO 100–6400 can be extended at either end, to ISO 50 (Lo1) and up to ISO 25,600 (Hi2), giving a total range of 10EV. In comparison, the D4 extends up to ISO 204,800 for a 13EV range, and the Canon EOS 5D Mark III reaches up to ISO 102,400.

Nikon has made a neat refinement to the auto ISO control, as the camera detects the attached lens and focal length, and adjusts its settings to give the minimum possible ISO to achieve the longest shutter speed for blur-free handheld images. For example, with a 200mm lens attached, auto ISO sets the shutter speed to 1/200sec and selects the appropriate ISO setting for a 'correct' exposure. In most

Camera test Nikon D800

→ situations this is very accurate and eliminates the need to change the ISO manually (if shutter speed isn't the primary exposure concern), although this can be achieved quickly via the control on the dial on the top left of the camera.

Given the high resolution of the sensor, I had great expectations for the level of resolved detail and I was not disappointed. The D800 resolves the highest level of detail of any full-frame camera, and comes very close to some medium-format models. At ISO 100, the D800 comfortably reaches the 38 marker on our resolution chart, with sections of the lines visible all the way to the end of the chart. Also a pleasant surprise, the level of resolved detail is high all the way to the extended ISO 25,600 (Hi2) setting, at the 30 marker.

While resolved detail is impressive at higher ISO settings, images are not free of noise. When viewed at 100%, luminance noise is evident at ISO 800 in shadows, but it is adequately controlled all the way to ISO 3200 in highlight areas. Beyond these ISO settings, luminance noise steadily increases in shadow and highlight areas. In the extended ISO settings of 12,800 and 25,600, chroma noise is also obvious, with an array of yellow, red and blue blotches. It is in noise control that the D800 cannot quite match the competition, but this is to be expected to a degree, due to the camera's high resolution. Images all the way up to ISO 3200 look clean and are perfectly acceptable.

It is possible to use the high resolution to control noise. By exporting raw files in a smaller format (with fewer pixels), the level of noise is also reduced. I shot the same scene at ISO 6400 with the D800 and the Canon EOS 5D Mark III. In full-resolution files, the 5D Mark III controls noise more effectively. By reducing the output of the D800 file to a similar number of pixels as the EOS 5D Mark III, the difference in noise levels is less noticeable, although the Canon model still has the edge.

29/30

AUTOFOCUS

Like the D700, the D800 uses the Multi-CAM3500FX AF sensor, with a 51-point AF system. However, it is the same refined version as that found in the D4. Refinements include 15 cross-type points in the centre of the frame compatible with lenses at f/5.6 or faster, and an 11 AF-point set-up that, when selected, is compatible with lenses at f/8, bringing the best of the focusing system to a wider range of optics. Furthermore, improved low-light performance enables operation at -2EV (for use under moonlight).

Although contrast-detection AF is claimed to be more precise than phase-detection AF (which is the type used in the D800 for stills), the camera was capable of producing sharp images. Once I was familiar with the AF system and after selecting the right mode for a scene, the camera is spot-on in virtually every situation. Certainly in low light, it can pick up subjects and focus with minimal effect on speed. Impressively,

Facts & figures

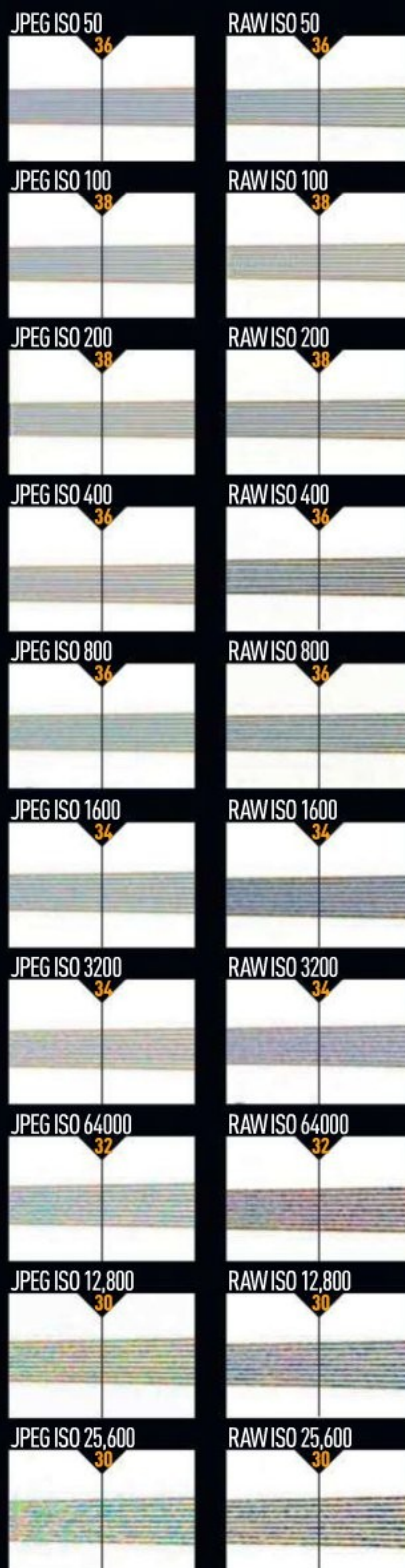


List price	£2,599.99 (body only)
Sensor	FX-format (full-frame 35.9 x 24 mm) CMOS device with 36.3 million effective pixels
Output size	7360 x 4912 pixels
Focal length mag	1x (1.5x in DX-format crop mode)
Lens mount	Nikon F
Max file size	Approx 55MB NEF, 32MB JPEG (high-quality, large)
File format	NEF (raw), JPEG, raw+JPEG simultaneously
Compression	3-stage JPEG, 3-stage NEF
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3 steps, plus B
Max flash sync	1/250sec
ISO	ISO 100-6400 in 1/3EV steps and Lo1, Hi1, Hi2 (ISO 50-25,600)
Exposure modes	PASM
Metering system	91,000-pixel RGB 3D matrix metering, centreweighted (adjustable), spot (1.5%)
Exposure comp	±5EV in 1/3, 1/2 or 1EV steps
Exposure bracketing	±9EV across 2-9 exposures in increments of 1, 1/3 or 2/3EV steps
White balance	2 auto, 6 presets (with fine-tuning), plus 3 custom and Kelvin adjustment settings
WB bracket	2-9 exposures in increments of 1, 2 or 3
Drive mode	Single, continuous (Hi/Lo selectable, up to 4fps with AF), self-timer, quiet, mirror-up
LCD	3.2in TFT with 921,000 dots
Viewfinder type	Pentaprism single-lens reflex viewfinder
Field of view	Approx 100%
Dioptr adjustment	-3 to +1 dioptre
Focusing modes	Manual, single-shot AF, continuous AF with AF fine-tuning
AF points	51 points, selectable manually or automatically
DoF preview	Yes
PC socket	Yes
Built-in flash	Yes
Cable release	Optional remote release
Memory card	1x CompactFlash slot compatible with UDMA 7, 1x SD slot
Power	Rechargeable EN-EL15 Li-Ion battery (supplied)
Connectivity	USB 2.0 Hi-Speed, HDMI
Weight	1,000g (with battery and card/s)
Dimensions	146 x 123 x 81.5mm

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932. Website: www.nikon.co.uk

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro set to f/8. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



FOCAL POINTS

Ambient light sensor

This measures the ambient light levels for automatic control of the monitor's brightness

Viewfinder

The viewfinder has a 100% field of view with 0.7x magnification, 17mm eyepoint and dioptre adjustment from -3 to +1

Live view

The D800 offers live-view operation designed for still and video capture via the new live-view switch on the rear of the camera

Focus selector lock

The focus selector lock has a prominent position on the rear of the camera. When activated, the control locks the point of focus



Camera shown actual size

Built-in flash

The built-in flash offers +1 to -3EV manual adjustment for all flash modes. In centreweighted and multi-segment metering, face detection and highlight analysis by the RGB metering sensor enhances the i-TTL-balanced fill flash to illuminate subjects according to the brightness of the scene.

In-camera editing

Enhanced retouch menus include vignette control, Active D-Lighting, straighten, distortion control, perspective control, red-eye, crop, monochrome, filter effects, image overlay and resize, many of which are also available for video editing. This means some of the post-production work on images can be done in the field.

HDR

High dynamic range mode is available via the in-camera menu. It works by combining two frames: one overexposed and one underexposed, up to ± 3 EV. Added to the usual Active D-Lighting feature, the D800 can add extra information to the tonal range in an image.

Live view

With the live view switch set to still capture, the screen displays any changes to exposure, and magnification up to 23x aids critical focusing. In the video-capture setting, a dedicated exposure control provides smooth exposure transition for moving subjects.

Image area



Digital level gauge



Retouch menu





The wide dynamic range and Active D-Lighting ensure detail is visible in dark areas here

even shaded objects in moonlight are picked up with minimal hunting. Most other systems simply would not operate under these conditions.

There are a few AF mode options, all of which can be seen and viewed through the viewfinder. Handily, the AF switch has been redesigned to include a button so the user's eye can remain fixed to the viewfinder to navigate through the different modes. AF modes include 3D colour tracking, single point, nine-point tracking, auto area, 51-point tracking and 21-point tracking. If there were time to compose the scene, I most often opted for single-point AF because this point can be selected from any of the 51 points in the central area of the frame.

9/10

LCD, VIEWFINDER AND VIDEO

Another feature shared by the D800 and D4 is the 3.2in LCD screen. The screen is slightly bigger than the 3in version in the last generation of models, but the 921,000-dot resolution remains. A sensor next to the screen detects the ambient light and adjusts the brightness, contrast and saturation accordingly. This function means that in a variety of lighting conditions the screen will appear the same to the eye and viewable even in bright light. The LCD screen also features a new glass-and-panel design for an improved viewing angle, thanks in part to a resin between the glass and screen where previously there was an air pocket.

Unlike the D700, the D800's viewfinder has a 100% frame coverage, which is excellent for precise framing. It is also bright to aid focusing, although for critical focusing it is best to use the LCD screen with focus magnification. When a crop mode is selected, the electronic overlay in the viewfinder displays a marker to indicate the frame edges. An option for shading out the unused areas of the frame would be useful because it is easy to forget where the crop is effective. Wideangle DX lenses display a cutoff in the corners, but not in the final

image. Another display in the viewfinder (and LCD) is for the dual-axis virtual horizon, which can be brought up by pressing a function button.

With the high resolution of the D800, not only is Nikon setting a benchmark for stills cameras, but it is also aiming at the video market. It is possible to capture high-quality, full HD (1080p) footage for a maximum 29mins 59secs recording time. Enthusiast film-makers will appreciate full-time contrast-detection AF in movie capture, with face priority and subject-tracking AF available. Furthermore, connections are included for an external mic with 20 adjustment levels, sound level monitoring, headphones and clean HDMI output at 1080p/720p for live view, without compression. As I mention in *Focal points*, edits to video files can be made in-camera.

9/10

DYNAMIC RANGE

The D800 provides a wide tonal range, measured by www.dxomark.com at 14.1EV, which puts the D800 up there with the best cameras at any level. Given the high resolution and therefore smaller pixels than the direct competition, this is impressive.

As a function normally reserved for lower-end cameras with a more limited dynamic range, I am a little surprised to see a high dynamic range (HDR) mode included in the D800 (and indeed the Canon EOS 5D Mark III). Nonetheless, this is a good feature to have, and an HDR image can be recorded in two frames, for up to ±3EV. This extends the possible dynamic range to 20EV, which I found particularly useful when trying to preserve detail in the highlights of a waterfall, where normally the falling water would appear as a solid white mass.

As with all Nikon DSLRs, Active D-Lighting can be applied to images in-camera. This feature brightens shadow areas for the impression of extra detail, and is available in two different strengths and auto.

9/10

Competition



Canon EOS 5D Mark III

TESTED 21 APRIL 2012



Pentax 645D

TESTED 4 DECEMBER 2010

AT THE time of writing, the high resolution of the D800 outperforms any full-frame DSLR, and is comparable to medium-format models. The Pentax 645D has a sensor measuring 44x33mm with 40 million effective pixels compared to the 35.9x24mm with 36.3 million effective pixels of the D800. However, the Nikon model is less than a third of the price, and its impressive handling and autofocus system make it more suitable for a wider range of use.

Comparable as an enthusiast-level, full-frame model, Canon's EOS 5D Mark III is the D800's most obvious competition. The EOS 5D Mark III cannot match the resolution of the D800, nor its AF performance in extreme low light. However, the Canon's resolution and ability to control levels of noise rest somewhere between the D4 and the D800, and so does its price.

Verdict

FOR A camera costing around £2,600, the D800 is unrivalled in the level of detail it can resolve and is an enticing prospect, particularly for landscape photographers. While luminance and chroma noise are gradually introduced up the ISO range, and the camera's full-resolution files cannot quite match lower resolution competition, it performs very well up to ISO 3200 with resolved detail at this setting, matching the top full-frame and APS-C models.

It's not just about the sensor, though. Numerous features from the much pricier D4 are also present in the D800. The LCD screen is bright, as is the viewfinder with its 100% field of view, and the AF system is accurate. The D800's buffer cannot handle the large volume of data in high-speed situations as effectively as the D4, but the D800 is not intended to perform in this way. Reducing the format and shooting JPEG images does, of course, enhance continuous shooting rates.

We talk about the bar being raised occasionally, and Nikon has certainly raised the bar in the full-frame market with the launch of the D800. Despite the slight increase in the camera's price since its original launch, it remains a relatively affordable model.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer										
Tested as Enthusiast DSLR										
Rated Excellent										
90%										
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	29/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									



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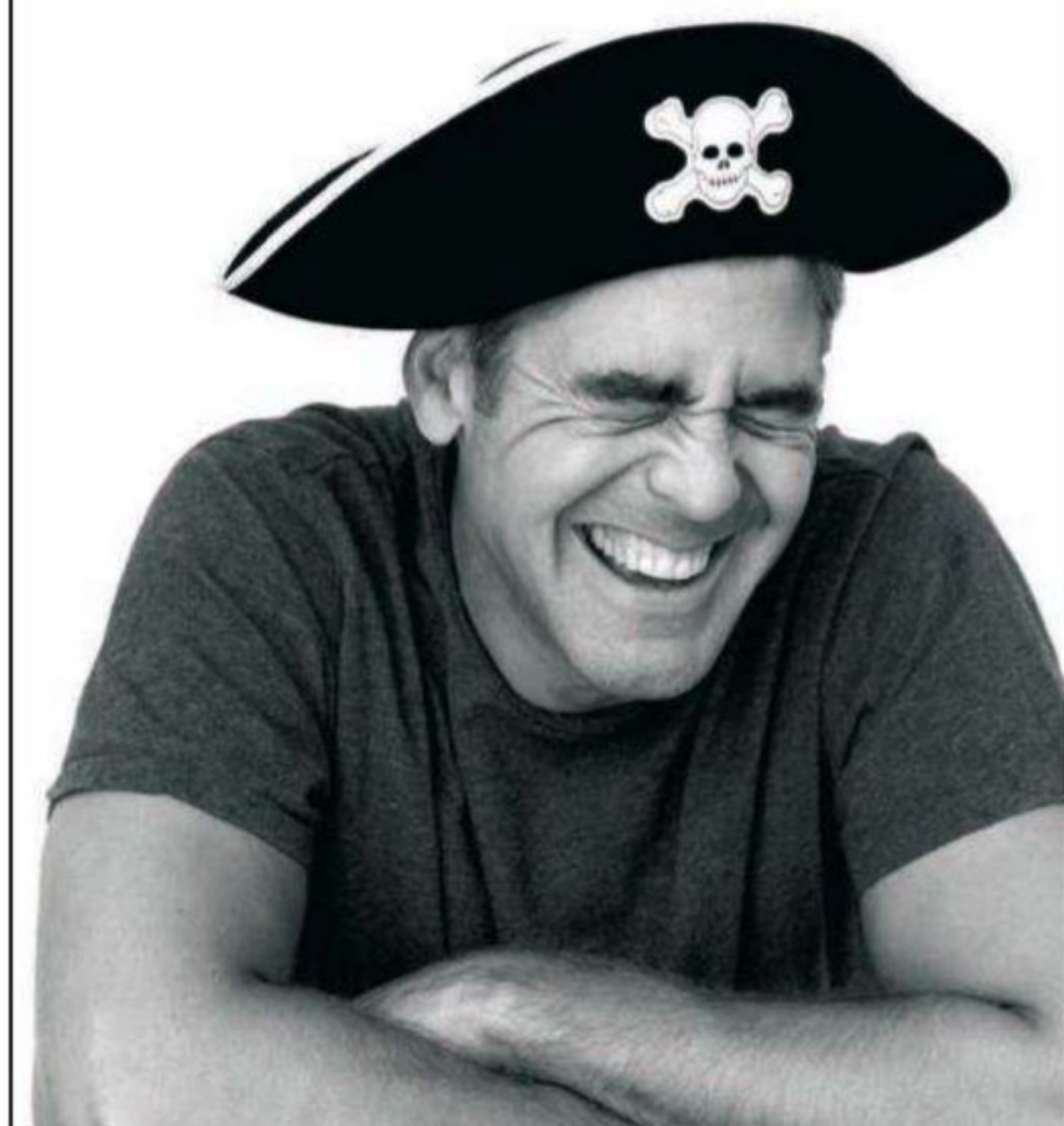
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Camera test Canon PowerShot SX260 HS



AT A GLANCE

- 12.1-million-pixel sensor
- 20x zoom (25-500mm equivalent)
- Full HD (1080p) video recording
- GPS
- Street price around £330

Canon PowerShot SX260 HS

With the summer holiday season fast approaching, **Richard Sibley** tests Canon's latest travel compact camera that features a 20x optical zoom, full HD movies and GPS

LAUNCHED earlier this year, the PowerShot SX260 HS is the latest travel zoom compact camera from Canon. The extreme focal lengths of these compact cameras make them an affordable alternative to a DSLR, and perfect for holidaymakers who don't want to lug around a system camera on their travels.

FEATURES

Unlike the Canon PowerShot G12 and S100, which both use a large 1/1.7in (7.6x5.7mm) sensor, the SX260 HS uses a standard 1/2.3in (6.16x4.62mm) CMOS compact camera sensor. Sensibly, Canon has kept the resolution of the SX260 HS to 12.1 million pixels rather than opting to match the 14- and 16-million-pixel resolutions of some of its competitors. The relatively small increase in resolution from 12 to 14 or 16 million pixels is one that shouldn't be a deciding factor when making a purchase. In fact, the lower resolution may help to improve other

factors, such as dynamic range.

The HS suffix stands for High Sensitivity, which means that the 12.1-million-pixel sensor is 'backlit', with the wiring of its circuit behind the light-receiving surface rather than in front of it. This allows more light to reach the photodiodes, which should in turn increase the dynamic range and sensitivity, thus improving the sensor's performance in low light and reducing image noise.

The other part of the HS system involves the Digic 5 processor. This is Canon's newest processing system, and it allows the very latest noise-reduction and image-processing techniques.

Small compact camera sensors allow extremely long equivalent focal lengths to be achieved in small lenses. The PowerShot SX260 HS is no exception, with the 4.5-90mm lens acting as a 25-500mm (35mm equivalent) optic. Including a 20x optical zoom in such a compact camera is extremely impressive, and it should cover almost any situation in which a photographer

might use a compact camera.

The maximum aperture size of the lens is f/3.5 when the 25mm end is used, and f/6.8 at the 500mm telephoto focal length. This makes achieving a shallow depth of field with the SX260 HS difficult when shooting anything but macro images, and it may take a steady hand to take shots at 500mm in anything but bright sunlight. Thankfully, the lens is optically stabilised to help reduce camera shake and the camera has a tripod-mount socket.

Enthusiast photographers will be pleased to hear that there is a full complement of manual exposure modes available on the SX260 HS, although unlike the top-of-the-range PowerShot G-series models, this camera cannot save images as raw files.

Those photographers who prefer point-and-shoot photography will be impressed with the smart auto mode that can detect 58 different scenes. Plus, as would be expected from a compact camera, there is a variety of image styles and effects, including colour swap, miniature effect and soft focus.

The most useful extra feature has to be the built-in GPS tagging, which allows location data to be saved with images to help when cataloguing and organising them.

BUILD AND HANDLING

Unlike Canon's PowerShot G12, the PowerShot SX260 HS is truly portable and will fit comfortably in a jacket or trouser pocket. The camera's slightly curved front with smooth edges makes it comfortable to hold and carry, and the lens bevel at the front of the camera only adds a little to the camera's depth.

Despite the minimalist design of the SX260 HS, there are enough buttons to make the camera fairly fast to use. Exposure modes can be changed easily via a dial on the back of the camera, while there is a control dial and directional buttons to make it simple to scroll through menus. Exposure compensation can be quickly applied via a button on the back of the camera, and the

Colours look great straight from the SX260 HS, with just a slight increase in contrast added to the image below





25mm



500mm

With an impressive 20x optical zoom range, the SX260 HS is ideal for both wideangle and extreme telephoto images

function set button allows access to the various shooting and image settings. Anyone who has used a compact camera should quickly get to grips with the SX260 HS, as everything is logically placed.

PERFORMANCE

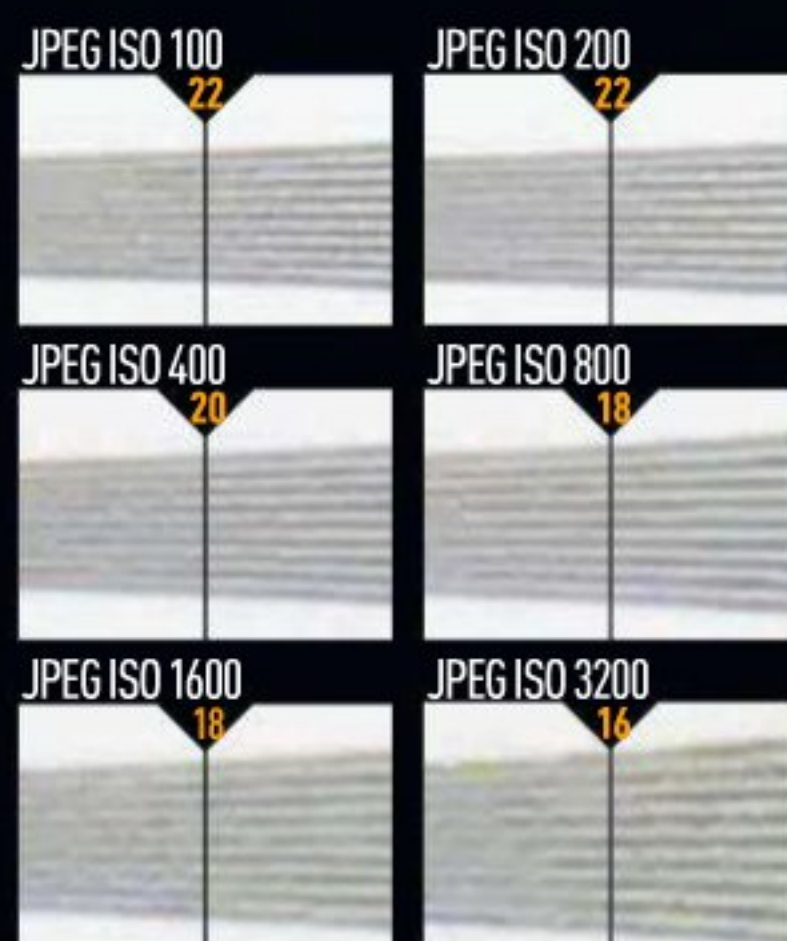
In terms of detail and resolution, the PowerShot SX260 HS performs about as well as can be expected for a 12.1-million-pixel camera, reaching about 22 on our test chart. This is in line with other 12-million-pixel sensors we have tested, including those found in DSLRs.

While detail gradually reduces as the sensitivity setting increases, reaching around 16 by ISO 3200, this is still respectable for a compact camera at this sensitivity.

There is a subtle hint of luminance and chroma noise at the lowest sensitivities,

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



although this is only really noticeable in shadow areas and when the images are adjusted post-capture. It is at around ISO 800 where luminance noise becomes more noticeable, and it can be seen in all but the brightest highlights. There is also a hint of some coloured chroma noise, although it is reasonably well controlled.

At the very highest sensitivity settings noise is well controlled, but there are obvious signs of noise reduction as images look smudged in areas of texture. Colour noise is also present, particularly in shadow areas. Generally, I would recommend sticking to the ISO 100-800 range, with the maximum ISO 3200 used only as a last resort.

Colour and contrast are very good, with the usual plethora of Canon's My Colors settings. For the most part, these can be left to the default 'off' setting, although for particularly punchy or subtle colours and contrast, the respective vivid and natural settings look particularly pleasing.

Focusing is quick and snappy, with a minimum focus distance of around 2cm from the end of the lens when in macro focus mode. Manual focus is also an option, although it is slow to use and I wouldn't recommend it.

Having a 25-500mm lens is ideal for a travel compact camera, as this range covers almost everything you could wish to shoot. It takes just under 2secs to zoom through the entire focal range, which is fairly impressive. At the 500mm equivalent setting, the optical lens stabilisation helps to reduce camera shake by turning any twitchy movements into smooth, fluid shifts.

The stabilisation is also great when using the SX260 HS in its full HD (1080p) video-capture mode. Video is recorded

Facts & figures

RRP	£469.99
Sensor	1/2.3in (6.16 x 4.62mm), 12.1-million-pixel, back-illuminated CMOS sensor
Output size	4000x3000 pixels
Lens	20x zoom lens, 4.5-90mm (25-500mm equivalent) f/3.5-6.8, 5cm close-focus macro mode
File format	JPEG Superfine/Fine settings
Sensitivity	ISO 100-3200
Shutter speeds	15-1/3200sec
Metering system	Evaluative, centreweighted, spot
White balance	Auto, 7 presets, custom
Exposure modes	PASM, Smart Auto, 58 scene modes
Focus	Auto, manual, 2 AF sizes
AF modes	Tracking, face detection, continuous, single and macro
LCD monitor	3in LCD with 461,000 dots
Storage media	SDHC, SDXC, SD
Power	Rechargeable Li-Ion NB-6L
Weight	231g (including card and battery)
Dimensions	106.3 x 61 x 32.7 mm

using H.264 codec, with stereo sound, and is saved in the widely used .MOV file format, making it easy to find software packages to both edit and view captured video footage.

The GPS facility is useful for arranging images quickly by location. Most image-cataloguing software now has the facility to use this GPS data, but if a particular software program doesn't, then the supplied Canon program can help. The software can also track the photographer's route if the GPS logger facility is turned on in-camera. However, I would recommend that GPS is used only when needed, such as when photographing more remote places, because it can drain the battery when left on. **AP**

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

Verdict



DESPITE fierce competition, the Canon PowerShot SX260 HS is one of the best travel zoom cameras on the market. Although the resolution may not quite match either the Panasonic Lumix DMC-TZ30 or the

Sony Cyber-shot DSC-HX9V, those thinking of purchasing the camera shouldn't be put off. The image quality is more than a match for both these higher resolution models.

The evaluative metering system and range of scene modes make it easy for point-and-shoot photographers to get great images, while the more advanced user will enjoy the range of manual exposure modes. Add the HD video capture and GPS tagging, and the Canon PowerShot SX260 HS becomes an ideal travel companion.

SPI SCHOOL OF PHOTOGRAPHIC IMAGING

STAR STUDENT

Thomas Clark

ENROLLED ON:

Diploma in Digital Photography

AGE: 24

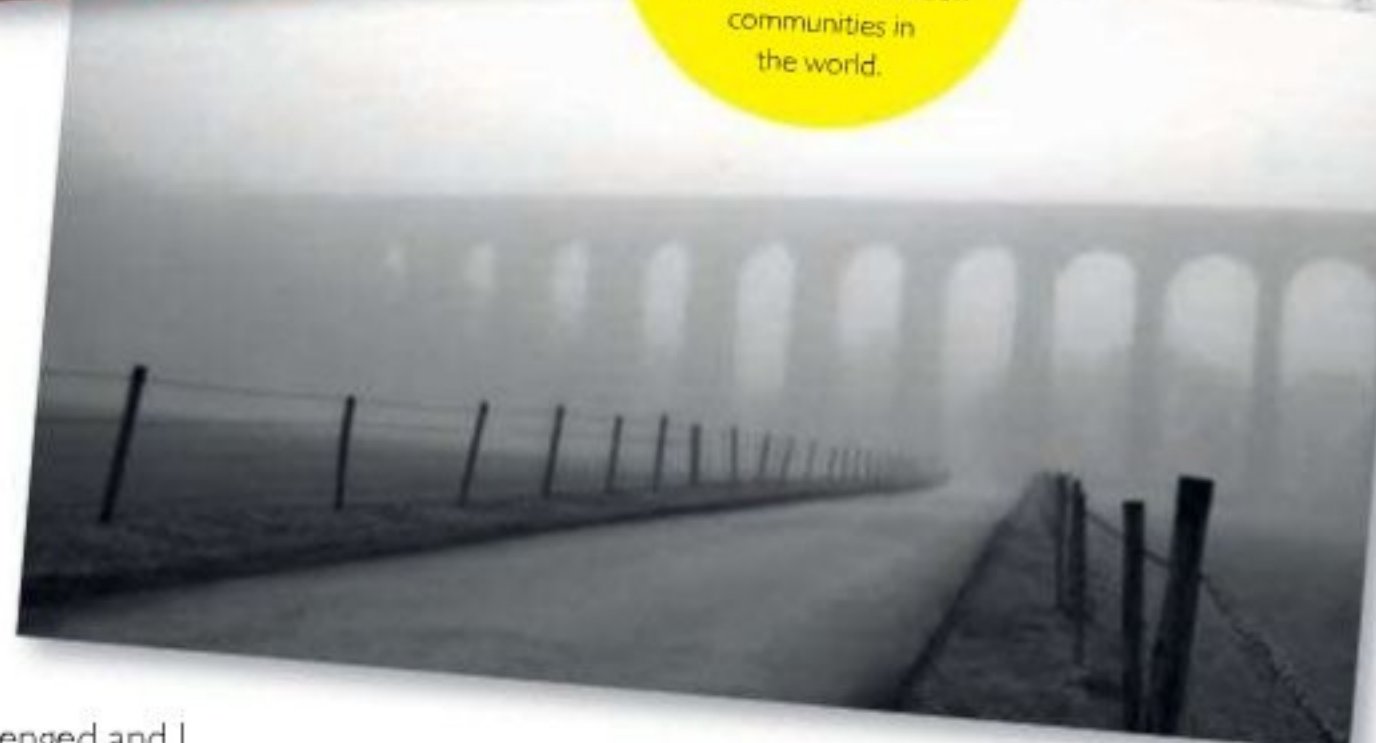
OCCUPATION:

Graphic designer and in-house photographer

EQUIPMENT: Canon EOS 500D with a variety of lenses, including a basic kit lens, a Canon EF 50mm f/1.8, a Tamron AF 70-300mm f/4-5.6 Di LD Macro and a Canon EF-S 10-22mm f/3.5-4.5 USM wideangle



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At the heart of the image

Student introduction

When did you first become interested in photography?

My dad has always been an influence, as he has been into photography for years, but it wasn't until I was 18, when I got my first camera, that I really became interested. It was a Kodak bridge camera and I have been photographing various subjects ever since.

What do you enjoy most about photography?

I love creating and capturing moments in time. No two photographs are the same, so everything I shoot is unique and special to me. I also love manipulating images in Photoshop and sometimes combining them with my illustration work.

What are you hoping to achieve with your photography?

I don't think I have ever set out to make a career out of my photography, but I enjoy being challenged and I love the thrill of getting one perfect photo out of hundreds taken! I just want to use my photography to record memories and capture beautiful places or objects.

Where is the most enjoyable location to take photographs?

The most enjoyable location I have taken photographs is the Joshua Tree National Park in California. When I was in the USA I visited the park one evening, just as the sun was beginning to set, and kept pressing the button on my DSLR. It was a beautiful sight

to behold and I am so happy and proud of the photos I took. The drive home, as thousands of bright stars began to appear overhead, wasn't a bad sight, either!

Why did you decide to enrol on the SP course and how have you enjoyed it so far?

I think I saw the course advertised in *Amateur Photographer*, and I was immediately interested. I always want to learn more and this was a great opportunity – a subject I love and a course that I can do in my own time.

Summing up

WE SAY: Thomas has produced some really exceptional images on the Diploma in Digital Photography course. He has always had a clever approach and his photographs show a lot of attention to detail. Thomas's images show a very flexible approach to the subject matter, which is great. Well done, Thomas.

To enrol or for more information visit www.amateurphotographer.co.uk/spi

Or send this coupon to The School of Photographic Imaging Administrator, IPC Media, Blue Fin Building, 9th Floor, 110 Southwark Street, London SE1 0SU or call 0203 148 4326

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Send a picture story of 5-8 images relating to the theme 'Speed' to apcompetitions@ipcmedia.com, with the word 'Speed' and your name as the subject heading, by 8 June 2012. Images should be in JPEG format and no bigger than 800 pixels on the longest edge. Include your name, address and a contact number in the email. Images from the first-prize winner will go forward to the International round of the competition (see below). First, second and third-prize winners will be chosen by the editorial staff of *Amateur Photographer*. The results will be published in AP 7 July 2012.

FINAL ROUND: INTERNATIONAL

All first-prize winners from the 18 EISA countries will be brought in for the final international judging at the General Meeting of EISA at the end of June. There will be 18 editors in chief as judges.

1st prize: €1,500 and EISA Photo Maestro 2012 trophy
2nd prize: €1,000 and trophy
3rd prize: €750 and trophy

All three winners will be published in the September issues of all 18 EISA photo magazines and will be invited to Berlin, Germany, for the official EISA Awards ceremony



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PHOTO
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2012-2013**



Your questions answered

AskAP

Let the AP team answer your photographic queries



Banding on prints could be caused by incorrect printer settings

PRINTER SETTINGS PROBLEM

Q I have an iMac computer that has iPhoto '08, and use a Canon Pixma MP600R printer to print photographs of my family using Canon inks and paper. A couple of birthdays ago I was given Photoshop Elements 9, but while the iPhoto/Canon printer combination works very well, I get dreadful results if I try to print from Elements. The prints have horizontal bands across them about 1cm apart, and the colours and tones are very contrasty and lack detail. Can you advise me how to match Elements 9 to my printer? **Alan Groves**

A As you say the printer is producing good results with iPhoto, I think it's fairly safe to rule out a hardware problem. Instead, it appears that the fault lies somewhere in the Elements printer setting. Specifically, the banding you're experiencing sounds like it's being caused by a low-resolution, high-speed print-quality setting that's pushing the paper through the printer more quickly than a high-quality setting, and laying the ink down onto the page in a far less refined fashion.

After you press Print in the main Elements menu, you get the program's fundamental printer settings. These include options for selecting the printer, paper size and print size, as well as adjusting the crop and number of copies. Follow this as you would normally, and then press Print.

The next dialog is the light-grey Mac OS interface and this is where your problem may lie. If the dialog has just two options (Printer and Presets), click on the downward-facing arrow to the right of the printer drop-down menu. This will allow you access to a much wider range of printer settings.

Halfway down the dialog is a box that, by default, says Layout. Click on this drop-down menu and choose Quality & Media. You will now be able to change the Media Type from Plain Paper to your Canon paper (Photo Paper Plus Glossy, for example), and the Print Quality from Standard to High. That should do the trick, and when you click Print your photographs will be of a far higher quality. If not, I would need to see some screenshots of your printer dialogs to find out what is going on. **Chris Gatum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



IN SEARCH OF LINEN PAPER

Q Tesco used to sell a 20-sheet pack of A4 linen paper for £5. Although cheap, it was lovely stuff that gave great colours and a lovely textured effect. Sadly, the company no longer sells it, but do you know anywhere else I might get some linen-effect paper? **Heather Osborne**

A You might want to try the Soho range of papers available from the London Graphic Centre (www.londongraphics.co.uk). This includes a lightweight 100gsm linen paper (25 A4 sheets in white or ivory for £3.76) and a much heavier 260gsm linen 'card' (10 A4 sheets in white or ivory for £4.30), both of which are suitable for inkjet and laser printers. Alternatively, Currys and PCWorld sell Media's 150gsm A4 Linen Effect paper, with 30 sheets at £4.97. Unfortunately, I'm as unfamiliar with all these as I am with the original Tesco offering, so it would be a case of trying them for yourself to see which, if any, best suits your needs. **Chris Gatum**

POSITIVES FROM NEGATIVES

Q I have many film negatives, both colour and black & white, and I would like to make prints from some of them with my digital equipment. Printing from positives is straightforward, but I cannot work out how to print positives from negatives. I have an Apple Mac laptop with Mac OS X version 10.5.8, Photoshop Elements 9, Canon Pixma MP610 printer

FROM THE AP FORUM

Screen sharpness

MickLL asks I use Microsoft Windows Picture and Fax viewer, Adobe Bridge and Adobe Photoshop CS5 for viewing my photographs. The first two don't seem to present pictures as sharply as they might, and if the sharpness looks 'iffy', opening the file in CS5 seems to improve things. It's most noticeable with detailed subjects that are small in the frame, but having to double-check files in Photoshop is making my review process very tedious.

Am I going potty or is there an

AP GLOSSARY

INTERNAL FOCUS

Continuing our look at lens technologies, internal focusing (also known as inner focusing) is the term used to describe a lens that focuses the image on the sensor (or film) by moving the lens elements within the lens barrel, rather than extending the lens. This means that

the lens can be more compact and of a fixed size. Focusing can also be slightly faster than it is with a non-internal focus lens. Most manufacturers include 'IF' in the lens name where this technology is used, although some, most notably Canon, do not.

SILENT AF

Most manufacturers have a two-tier system for the AF motors they use in their lenses: 'general-issue' AF motors that get the job done, and quieter, high-speed AF motors found in higher spec 'pro' lenses. The benefit of the high-speed motor is simply that it enables the lens to get a lock on the subject in a reduced time. This is not a great issue if you're shooting landscapes, but for a photojournalist it could be the difference between a Pulitzer Prize-winning shot and an also-ran. As these motors use ultrasonic or supersonic waves, a further benefit of the technology is that the motor is quieter. As always, different

MAKE	LISTED AS
Canon	USM (Ultra Sonic Motor)
Nikon	SWM (Silent Wave Motor)
Olympus	SWD (Supersonic Wave Drive)
Panasonic	N/A
Pentax	SDM (Supersonic Direct-drive Motor)
Sigma	HSM (Hyper-Sonic Motor)
Sony	SSM (Super Sonic wave Motor)
Tamron	USD (Ultrasonic Silent Drive)
Tokina	N/A

manufacturers have various names for similar technologies, and this is often indicated in the lens name (see above).

and Hewlett-Packard Scanjet G4050 scanner. Can you help? **Richard Bateman**

A When you scan your negatives, make sure that the Scan Type is set to Negatives in the relevant dialog window. This will 'reverse' your negative,

converting it into a positive digital image that can be opened in Elements 9 and printed. HP has a useful step-by-step guide for the Scanjet G4050 at www.hp.com/united-states/consumer/digital_photography/organize_archive_photos/tips/scanning_slides.html. **Chris Gatum**

explanation? More to the point, is there a viewer that will open files very quickly and show critical sharpness?

Benchista replies Are you talking about raw files? If so, the first two options display the embedded JPEG image, not the raw image itself, and the embedded JPEG is small and heavily compressed.

As to what there is to show critical sharpness quickly, that's one of the things I use Adobe Lightroom for.

daft_biker replies The issue appears to be the use of different algorithms for scaling the images down to screen resolution. The programs built in to Windows appear to go for a quick and dirty approach (cheaper to build and quicker on lower spec machines), whereas Photoshop (and plenty of others) display images better, but they cost more and use more system resources.

Beejaybee replies There is a lot of difference in the way reduction to screen size for display is done, and probably a significant difference is the actual size to which the images are reduced. Unless you view the files at 1:1 (actual pixels, rather than reduced to fit on the screen), there is no reliable way of checking sharpness as size reduction has a sharpening effect due to increasing the contrast gradient near 'edges': the eye is more sensitive to contrast gradients than differences in tone/colour between large blocks.

I find IrfanView (www.irfanview.com) in 1:1 mode good for scanning images for major technical faults, but as the built-in raw converter compresses images to half size it's not good for critical judgements. It is, however, convenient for deleting dross, and while the built-in editing facilities are primitive, IrfanView is useful for giving you an idea of whether it's worth opening an image in Photoshop or not. It might be worth trying when uploading images from your camera.

In next week's AP

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ON TEST



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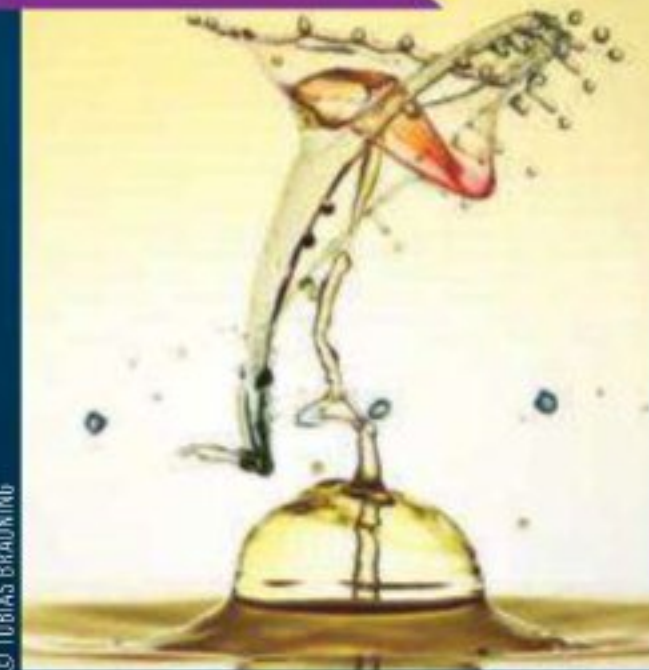
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SONY WINNER



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MAKING A SPLASH

We talk to Sony World Photography Awards Open winner **Tobias Bräuning** about his incredible water-droplet images

ON TEST

PLUSTEK OPTICFILM 8100

This dedicated 35mm film and slide scanner has a 7,200dpi optical resolution and comes bundled with SilverFast 8. We test it out



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OLYMPUS 14 - 55mm 1/3.5-5.6 ZUKO DIGITAL 4/3rds LENS	MINT+HOOD £99.00
OLYMPUS 70 - 300 1/4.5-6 ED ZUKO DIGITAL 4/3rds LENS	MINT+HOOD £265.00
DIGITAL KING CWSH58 PRO 0.7 WIDE ANGLE CONVERTER	MINT BOXED £49.00
OLYMPUS 14 - 42mm 1/3.5-5.6 MK II "R" MSC MICRO 4/3rds	MINT AS NEW £165.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY	MINT £69.00
METZ 44 AF/40 FLASH FOR OLYMPUS DIGITAL	MINT £55.00
PENTAX Q DIGITAL BLACK WITH 5.5mm LENS	MINT BOXED £269.00
PENTAX 18 - 55mm 1/3.5-5.6 AL WEATHER RESISTANT	MINT BOXED £99.00
PANASONIC G3 BODY COMPLETE WITH ALL ACCESS	MINT BOXED AS NEW £325.00
PANASONIC GX1 BODY COMPLETE ALL ACCESSORIES	MINT BOXED £399.00
PANASONIC 14 - 45mm 1/3.5-5.6 ASPHERIC MICRO 4/3rds	MINT BOXED AS NEW £179.00
SONY DSC-HX100V 16.2 Mp 30x ZOOM CARL ZEISS LENS	MINT BOXED £275.00
SONY ALPHA 28 - 75mm 1/2.8 SAM LENS	MINT BOXED £495.00
MINOLTA 28mm 1/2.8 AF MINOLTA/SONY FIT	MINT £115.00
MINOLTA 28 - 85mm 1/3.5-4.5 AF MINOLTA/SONY FIT	MINT BOXED £89.00
SIGMA 18 - 200mm 1/3.5-6.3 DC SLD GLASS FOR SONY	MINT BOXED £125.00
SIGMA 20x APO DG TC/CONVERTER FOR SONY ALPHA	MINT BOXED £145.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASD £145.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1V BODY + MANUAL	MINT- £399.00
CANON EOS 1NRS BODY	MINT-BOXED £375.00
CANON EOS 1NRS BODY	MINT- £365.00
CANON EOS 1NHS	MINT-BOXED £285.00
CANON EOS 3 BODY	EXC+++ £159.00
CANON EOS 5 BODY	EXC+++ £59.00
CANON EOS 30 BODY	MINT £65.00
CANON EOS 3000N BODY	MINT- £30.00
CANON EOS 500N BODY	MINT- £49.00
CANON EOS RT BODY (PELICAN MIRROR)	MINT- £99.00
CANON F1 AE BODY INSTRUCTIONS AS NEW	MINT BOXED £999.00
CANON 16 - 35mm 1/2.8 USM "L" WITH HOOD	MINT CASD £875.00
CANON 24 - 105mm 1/4 USM "L" IMAGE STABILIZER	MINT BOXED £699.00
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER	MINT BOXED AS NEW £799.00
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER	MINT- £765.00
CANON 70 - 300mm 1/4.5 USM IMAGE STAB DO LENS	MINT BOXED £799.00
CANON 85mm f1.2 USM "L" MK II COMPL WITH HOOD	MINT £1,395.00
CANON 100mm 1/2.8 MACRO USM "L" (LATEST)	MINT CASD £625.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER	MINT £699.00
CANON 400mm 1/5.6 USM "L" WITH CASE	MINT-BOXED £895.00
CANON 50mm f1.8 MK I (VERY RARE LENS)	MINT+HOOD £175.00
CANON 10 - 22mm EF-S 1/4.5 USM + HOOD	MINT AS NEW £545.00
CANON 17 - 85mm 1/4.5 USM IMAGE STABILIZER	MINT £219.00
CANON 18 - 135mm 1/3.5-5.6 EF-S IMAGE STABILIZER	MINT+HOOD £245.00
CANON 20 - 35mm 1/3.5-4.5 USM	MINT- £185.00
CANON 24 - 85mm 1/3.5-4.5 EF USM SILVER	MINT+HOOD £165.00
CANON 28 - 80mm 1/3.5-5.6 USM	MINT £79.00
CANON 28 - 80mm 1/3.5-5.6 AUTOFOCUS	MINT £49.00
CANON 28 - 105mm 1/3.5-4.5 USM	MINT BOXED £145.00
CANON 28 - 135mm 1/3.5-5.6 USM IS IMAGE STAB + HOOD	MINT BOXED £245.00
CANON 28 - 200mm 1/3.5-5.6 USM + HOOD	MINT BOXED £225.00
CANON 35 - 80mm 1/4.5-6 EF MKII	MINT £39.00
CANON 55 - 200mm 1/4.5-5.6 USM MKII	MINT BOXED £99.00
CANON 55 - 250mm EF-S 1/4.5-5.6 IMAGE STAB + HOOD	MINT BOXED AS NEW £165.00
CANON 70 - 300mm 1/4.5-6 USM IMAGE STABILIZER	MINT BOXED £345.00
CANON 70 - 300mm 1/4.5-6 USM IMAGE STABILIZER	MINT+HOOD £345.00
CANON 75 - 300mm 1/4.5-5.6 USM MK II WITH HOOD	MINT £125.00
CANON 75 - 300mm 1/4.5-5.6 USM MK II (LATEST)	MINT BOXED AS NEW £165.00
CANON 80 - 200mm 1/4.5-5.6 EF MK II	MINT BOXED £65.00
CANON 80 - 200mm 1/4.5-5.6 EF USM	MINT £89.00
CANON 100 - 300mm 1/4.5-5.6 USM	MINT £119.00
CANON 100 - 300mm 1/5.6 EF MACRO "L"	MINT+HOOD £245.00
CANON EF 2.0x EXTENDER MK II	MINT £265.00
CANON 540 EZ FLASH + INST	MINT BOXED £89.00
CANON 540 EZ FLASH + INST	MINT- CASD £75.00
CANON 420 EZ FLASH	MINT CASD £49.00
CANON ANGLE FINDER B	MINT BOXED £99.00
CANON RS B0N3 REMOTE RELEASE	MINT BOXED £35.00
CANON TC B0N3 REMOTE CONTROLLER	MINT BOXED £85.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £125.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT BOXED £375.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT - CASD £325.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 30mm f1.4 EX DC HSM SLD GLASS (LATEST LENS)	MINT BOXED AS NEW £295.00
SIGMA 17 - 35mm 1/2.8-4 EX HSM ASPHERICAL	MINT CASD £199.00
SIGMA 17 - 35mm 1/2.8 EX HSM ASPHERICAL	MINT BOXED £189.00

SIGMA 18 - 125mm 1/3.5-5.6 DC OS HSM (LATEST)	MINT CASD £189.00
SIGMA 18 - 125mm 1/3.5-5.6 DC MACRO + HOOD	MINT £99.00
SIGMA 24 - 70mm 1/2.8 EX DG MACRO + HOOD	MINT CASD £345.00
SIGMA 70 - 200mm 1/2.8 EX D HSM APO	MINT CASD £425.00
SIGMA 70 - 200mm 1/2.8 EX DG HSM MACRO	MINT-BOXED £499.00
SIGMA 70 - 200mm 1/2.8 EX DG HSM MACRO II	MINT BOXED £599.00
TAMRON 90mm 1/2.8 SP D MACRO LENS	MINT BOXED AS NEW £285.00
TAMRON 28 - 75mm 1/2.8 XR D SP LD GLASS (LATEST)	MINT + HOOD £245.00
TAMRON 70 - 300mm 1/4.5-6 D LD MACRO	MINT BOXED £289.00
TOKINA 10 - 17mm 1/3.5-4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON 24mm 1/2.8 FD COMPLETE WITH HOOD	MINT-BOXED £119.00
CANON 28mm 1/2.8 FD WITH CAPS	MINT £39.00
CANON 50mm f1.4 FD COMPLETE	MINT-BOXED £89.00
CANON 85mm f1.8 FD WITH HOOD	MINT-BOXED £175.00

Contax 'G' Compacts & SLR & Ricoh

CONTRAX G1 BODY	MINT- £175.00
CONTRAX TX TITANIUM COMPACT + LEATHER CASE	MINT CASD £399.00
CONTRAX 90mm 1/2.8 SONNAR "G"	MINT- BOXED £199.00
CONTRAX TLA 200 FLASH FOR G1/G2	MINT CASD £399.00
CONTRAX ARIA BODY (SUPERB, STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTRAX ST BODY	EXC+++ £269.00
CONTRAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC+++BOXED £199.00
CONTRAX FIT YASHICA 28mm 1/2.8 SUPERB CONDITION	MINT £95.00
CONTRAX 85mm f1.4 PLANAR MM	MINT- £495.00
CONTRAX 300mm f4 TELE TESSAR MM	MINT- £475.00
CONTRAX TLA 280 FLASH	MINT £199.00
CONTRAX MUTAR III 1.4x TELECONVERTER	NEW £225.00

Leica M, R & Screw & Binoculars

LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED £1,295.00
LEICA M4P BODY SER No 15874XX CIRCA 1982	EXC+++ £799.00
LEICA M4a BODY SER No 12659XX CIRCA 1970	MINT- £575.00
LEICA M4a BODY SER No 14111XX CIRCA 1975-76	EXC++ £475.00
LEICA M3 SINGLE WIND SER No 9267XX CIRCA 1969	EXC++CASD £549.00
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960	EXC++CASD £575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960	EXC++CASD £599.00
LEICA II RED DIAL SER No 3085XX CIRCA 1956	MINT-CASD £495.00
LEICA III BLACK SER No 1108XX C1933 + 5cm f2 SUMMAR	EXC++ £475.00
LEICA III BODY SER No 1816XX C1945 NEEDS SERVICE	EXC++ £179.00
LEICA IIIA BODY SER No 2626XX CIRCA 1937	EXC £195.00
LEICA IIS BODY & CASE CIRCA 1957	EXC+++ £795.00
LEICA FIT VOIGTLANDER 15mm 1/4.5 VM LEICA M + FDR	MINT-BOXED £399.00
LEICA 28mm 1/2.8 SUMMICRON ASPHERIC BLACK 6 BIT	MINT BOXED £2,399.00
LEICA 25mm 1/2.8 ELMARIT M BLACK (11809)	MINT BOXED £995.00
LEICA 50mm 1/2.8 ELMAR CHROME - M (LATEST VERSION)	MINT+HOOD £895.00
LEICA 35mm 1/3.5 SUMMARON M SER No 1594XX	MINT + FILTER £479.00
LEICA 50mm 1/3.5 SUMMARIT M (LATEST LENS) 6 BIT	MINT BOXED AS NEW £845.00
LEICA 90mm 1/2.8 ELMARIT M BLACK	EXC++ £775.00
LEICA 90mm 1/4 ELMAR CHROME M MOUNT	MINT IN KEEPER £185.00
LEICA 135mm 1/4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm 1/2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 3.5cm f1.5 SUMMARON SCREW	MINT £365.00
LEICA 5cm f1.5 SUMMARIT SCREW (SUPERB CONDITION)	MINT IN KEEPER £495.00
LEICA 5cm f2 SUMMITAR COLL. SCREW + M MOUNT	MINT- £299.00
LEICA 5cm f2 SUMMAR SCREW	MINT- £195.00
LEICA 90mm 1/4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 95mm 1/4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 95mm 1/4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 135mm 1/4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA SF20 FLASH + CASE	MINT BOXED £89.00
LEICA SF20 FLASH	MINT £70.00
LEICA EPC LEATHER CASE (14505) FOR M6/M6TL/M7	MINT BOXED £99.00
LEICA VIEWFINDER MAGNIFIER M1.4X (UNUSED)	MINT BOXED AS NEW £169.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £299.00
LEICA 21mm 1/4 SUPER ANGLON R	MINT-BOXED £599.00
LEICA 60mm 1/2.8 MACRO-ELMARIT R ROM ("UNUSED")	MINT BOXED AS NEW £699.00
LEICA 60mm 1/2.8 MACRO-ELMARIT R 3 CAM + 1:1 ADAPTOR	MINT- £545.00
LEICA 180mm 1/4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm 1/3.5-4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 28 - 70mm 1/3.5-4.5 VARIO ELMAR ROM	MINT- £369.00
LEICA 28 - 70mm 1/3.5-4.5 VARIO ELMAR R	EXC+++ £299.00
LEICA 70 - 210mm 1/4 VARIO ELMAR R	EXC++ £399.00
LEICA R8 REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA DUVID 8 - 12x 42 BINOCULARS GREEN + CASE	MINT BOXED £1,085.00
LEICA 8 x 32 ULTRAVID HD (LATEST NEW UNUSED)	MINT BOXED £999.00
LEICA 7 x 42 TRINOVID 8A BINOCULARS ("UNUSED")	MINT BOXED AS NEW £699.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++CASD £399.00
CANON 10 x 30 IMAGE STABILISING BINOCULARS	MINT CASD £235.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £125.00
ZEISS 8 x 30B BINOCULARS	MINT CASD £265.00
LEICA APO-TELEVID 65 ANGLED + 25-50 ASP EPECE	MINT BOXED + CASES £1,799.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER 15mm 1/4.5 S.W. HELIAR ASP + FDR SILVER	
VOIGTLANDER 15mm 1/4.5 S.W. HELIAR ASP + FDR SILVER	MINT BOXED AS NEW £295.00
NIKON FIT VOIGTLANDER 20mm 1/3.5 COLOR SKOPAR SL II	MINT BOXED AS NEW £345.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 28mm f1.9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 28mm 1/3.5 COLOR SKOPAR + FINDER	MINT £345.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT	MINT BOXED AS NEW £475.00
VOIGTLANDER 90mm 1/3.5 APO LANTHAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS	MINT BOXED AS NEW £245.00

Medium & Large Format

BRONICA RF 45mm 1/4 ZENZANON FOR 645 R/F + FINDER	MINT CASD £445.00
BRONICA RF 20 FLASH FOR RF 645	MINT CASD £125.00
BRONICA 100mm 1/4 MACRO ZENZANON PE	MINT £225.00
BRONICA 105mm 1/4.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm 1/3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm 1/3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm 1/4 PE	MINT £125.00
BRONICA 150mm F4 E	MINT- £399.00
BRONICA E120 BACK	EXC++ £30.00
BRONICA ETRS 120 BACK	MINT £69.00
BRONICA ETRS 120 BACK	MINT £79.00
BRONICA PLAIN PRISM FOR ETRS/ETRS	MINT CASD £69.00
BRONICA AEI PRISM FINDER	MINT- £89.00
BRONICA 50mm 1/3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm 1/4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm 1/3.5 ZENZANON S	MINT- £165.00
BRONICA SQ4 120 BACK	MINT BOXED £99.00
CONTRAX MPB-2 POLAROID BACK FOR CONTRAX 645	NEW £125.00
FLUJ GW 670 MK II C/W 90mm 1/3.5 LENS	MINT BOXED £375.00
MAMIYA 150mm 1/4.5 + HOOD FOR MAMIYA 7/7II	MINT £375.00
MAMIYA 65mm 1/4 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm 1/4 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm 1/4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm 1/4.5 LENS FOR RZ	MINT- £195.00

MAMIYA BACKS, BELLOWS HOOD, POL. BACK	IN STOCK PHONE
MAMIYA 150mm 1/3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm 1/4 SEKOR C FOR 645	MINT CASD £195.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR RB 67	MINT BOXED £95.00
PENTAX 55mm 1/3.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
PENTAX 55mm 1/2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm 1/3.5 FOR PENTAX 645	MINT BOXED £199.00
YASHICAMAT 1246 TLR + INSTRUCTIONS	MINT- £265.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME RARE ONLY 500	
HASSELBLAD 500CM BODY WITH 80mm 1/2.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm 1/4 FOR XPAN	MINT- IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,399.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 40mm F4 CF	MINT £95.00
HASSELBLAD 50mm 1/4 CF DISTAGON + HOOD	MINT £575.00
HASSELBLAD 120mm 1/4 CF MAKRO PLANAR LENS	MINT-BOXED £495.00
HASSELBLAD 150mm 1/4 SONNAR CF	MINT £499.00
HASSELBLAD 150mm 1/4 SONNAR CF	EXC+++ £399.00
HASSELBLAD CW WINDER + REMOTE	EXC £675.00
HASSELBLAD PLAIN PRISM	MINT £199.00
HASSELBLAD PM PRISM	MINT £125.00
HASSELBLAD 500CM/503 WLF BLACK	MINT- £75.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	MINT £475.00
NIKON F5 BODY	MINT- £395.00
NIKON F4 BODY	EXC++ £199.00
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	MINT BOXED £225.00
NIKON F90 BODY + MB 1.0 GRIP	EXC++ £95.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 24mm 1/2.8 A/F	MINT- £199.00
NIKON 28mm 1/2.8 A/F "D"	MINT £189.00
NIKON 28mm 1/2.8 A/F	MINT £145.00
NIKON 50mm 1/1.8 A/F "D"	MINT- £79.00
NIKON 50mm 1/1.8 A/F "D"	MINT BOXED £89.00
NIKON 60mm 1/2.8 A/F "D" MICRO NIKKOR + HOOD	EXC++ £245.00
NIKON 85mm 1/1.4 A/F "D" (SLIGHT MARK ON OPTICS)	MINT BOXED £499.00
NIKON 135mm 1/2.8 A/F "D" MICRO PC NIKKOR	MINT BOXED £899.00
NIKON 200mm 1/4 A/F MICRO NIKKOR MACRO LENS	MINT CASD £299.00
NIKON 10 - 24mm 1/3.5-4.5 "G" ED GLASS DX AF-S	MINT BOXED AS NEW £545.00
NIKON 12 - 24mm 1/4 "G" DX IF-ED AF-S	MINT BOXED £599.00
NIKON 16 - 85mm 1/3.5-5.6 "G" ED DX AF-S VIBR REDUCTION	
NIKON 17 - 35mm 1/2.8 IF-ED "D" AF-S	MINT BOXED AS NEW £365.00
NIKON 17 - 55mm 1/2.8 "G" DX IF-ED AF-S + HOOD + CASE	MINT BOXED



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Nikon 1: J1 From **£389.95**
J1 + 10-30mm RRP £549.99 **£389.95**
J1 + 10mm RRP £599.99 **£429**
J1 + 10-30mm + 30-110mm RRP £699.99 **£495**
J1 + 10-30mm + 30-110mm Pink (Special Edition) RRP £749.99 **£629**

White or Black



Nikon 1: V1 From **£629.90**
V1 + 10-30mm RRP £829.99 **£629.90**
V1 + 10mm RRP £879.99 **£665**
V1 + 10-30mm + 30-110mm RRP £979.99 **£749**

CUSTOMER REVIEW: V1 + 10-30mm
★★★★☆ Serious photography & great fun
Snapdragon - Bampton

Nikon
D5100



D5100 From **£499.95**
D5100 Body RRP £669.99 **£449.95 Inc £50 Cashback***
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 **£569**
D5100 + 18-55mm VR + 55-200mm **£690.99 Inc £65 Cashback*** **£755.99**
Nikon Cashback* ends 30.05.12

Nikon
D300s



D300s From **£1099**
D300s Body RRP £1499.99 **£1099**
RECOMMENDED D300s ACCESSORIES:
Nikon EN EL3e Lithium Ion Battery **£54.95**
Nikon MB D10 Battery Grip **£279**
CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ "The perfect combo for a Prosumer"
Robin - Bristol

Nikon
D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body **£2599**
NEW! D800E Body + Capture NX2 **£2899**
Save 10% on a MB-D12 Battery Grip when you purchase a D800 or D800E**

RECOMMENDED D800/D800E ACCESSORIES:
Nikon MB-D12 Battery Grip **£379**
(£341.10 when you purchase with a D800 or D800E)
Nikon MC-36 Remote Control **£129.95**
Nikon EN EL15 Battery Pack **£59**

NEW! D800 Body

PRE-ORDER From £2599



Nikon
D3x



D3x From **£5034**
D3x Body **£5034**
CUSTOMER REVIEW: D3x Body
★★★★★ "As good as it gets"
Peterthegreat - Kent
Nikon Capture NX2 **£132.99**
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

Nikon
D4



NEW! D4 From **£5289**
NEW! D4 Body **£5289**
RECOMMENDED D4 ACCESSORIES:
Nikon AN-DC7 Strap **£24.99**
Nikon MC-36 Remote Control **£129.95**
Nikon EN EL18 Battery Pack **£129**
Nikon SB910 Speedlight **£369**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**
Nikon WT-5 Wireless Transmitter **£649**

SONY

NEX-5N Silver or Black



NEX-5N Body **£449**
NEX-5N + 18-55mm **£509**
NEX-5N + 16mm + 18-55mm **£599**
NEX-5N + 18-55mm + 55-210mm **£749**
NEW! NEX-7 Body (Black) **£995**
NEW! NEX-7 + 18-55mm (Black) **£1092**

NEW! A57 Body **£619**
NEW! A57 + 18-55mm **£695**
NEW! A57 + 18-55mm + 55-200mm **£859** **A57**

A77



A77 DSLT From **£998**
A77 Body **£998**
A77 + 16-50mm **£1449**

RECOMMENDED ACCESSORIES:
Sony VG-C77AM Vertical Battery Grip **£279**
Sony NP-FM500H Battery **£68**

Panasonic

GF3 Red, Black or White



GF3 Body **£249 Inc Cashback*** **£299**
GF3 + 14-42mm **£289 Inc Cashback*** **£339**
GF3 + 14mm (Black or White) **£329 Inc Cashback*** **£379**
GF3X + 14-42mm (Black or White) **£479 Inc Cashback*** **£529**

G3 Red, Black or White



G3 Body **£359 Inc Cashback*** **£409**
G3 + 14-42mm **£419 Inc Cashback*** **£469**
G3 + 14-42mm + 45-200mm **£629.95 Inc C/back*** **£679.95**

Panasonic G Series Cashback* ends 31.05.12

GX1 Black or Silver



GX1 Body **£395 Inc Cashback*** **£445**
GX1 + 14-42mm (Black) **£429 Inc Cashback*** **£479**
GX1 + 14-42mm Power Zoom **£549 Inc Cashback*** **£599**

OLYMPUS

EP-3 White, Silver or Black



E-P3 Body **£599**
E-P3 + 14-42mm f3.5-5.6 ED **£679**
E-P3 + 17mm f2.8 Pancake **£689**
E-P3 + 14-42mm + 40-150mm **£799**
E-P3 + 14-150mm f4.0-5.6 ED **£939**
E-PM1 + 14-42mm II **£314 Inc Cashback*** **£364**
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3.0 fps
720p movie mode

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EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

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1100D Body	RRP £419	£305
1100D + 18-55mm f3.5-5.6 IS II	RRP £499	£384
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600D + 18-55mm f3.5-5.6 IS II	RRP £568	£618
600D + 18-135mm f3.5-5.6 IS	RRP £711	£761
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II	RRP £755	£805

1100D Body £305 | 600D Body £533

CUSTOMER REVIEW: 1100D + 18-55mm II
 ★★★★★ 'Great for a novice looking to improve'
 Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
 ★★★★★ 'An excellent product'
 Wheelyjon - Suffolk

Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

AS SEEN ON TV

£30 CASHBACK*

550D Body	RRP £464	£464
550D + 18-55mm f3.5-5.6 IS	RRP £519	£549
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550D From £464

CUSTOMER REVIEW: 550D + 18-55mm IS
 ★★★★★ 'Amazing video image'
 Rob - Norwich

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

WIN Tickets to UEFA EURO 2012**

60D Body	RRP £1049.99	£778
60D + 18-55mm f3.5-5.6 IS II	RRP £1149.99	£849
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60D + 17-55mm f2.8 IS USM	RRP £1949.99	£1539

60D From £778

CUSTOMER REVIEW: 60D Body
 ★★★★★ 'Wow, an amazing camera'
 Adrian - UK

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

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7D + 70-300mm L IS USM	RRP £2899.99	£2220

7D Body £1098

CUSTOMER REVIEW: 7D + 15-85mm
 ★★★★★ 'Probably the best APS-C DSLR around'
 Shuggie - Scotland

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61 point AF with 41 cross type sensors
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Canon BG-E11 Battery Grip	£329
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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
 ★★★★★ 'Awesome IQ and ISO Performance'
 JDotBollington - Cheshire

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1080p movie mode

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Canon 1D X

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full frame CMOS sensor

NEW! 1D X Body PRE-ORDER £5299

CUSTOMER REVIEW: 1D Mark IV Body
 ★★★★★ 'Stunning camera'
 Zung - South Wales

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42x
optical zoom

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BXRI Kit

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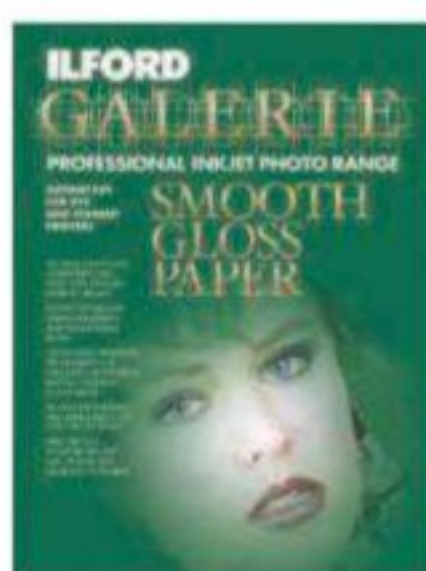
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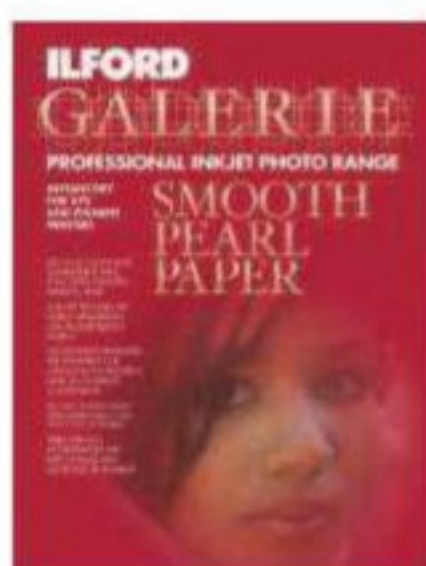
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"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
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T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
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T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
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T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
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T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 6ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
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T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 6ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
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T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 6ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 6ml	£3.99 21ml, 3 for £10.99	
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T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD R265/285/360, RX560/585/685 Photo R1900
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T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
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T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
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T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD Photo R3000
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No.940XL C/M/Y 16ml each	£15.99

Many more in stock!

Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£19.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43XL Colour	£27.99
No.44XL Black	£22.99
No.100 Black	£13.99
No.100 Cyan / Mag / Yellow	£8.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC985 Black	£3.99
LC985 C/M/Y	£2.99
LC985 Set of 4	£11.99

Brother originals also in stock!

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Black Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

PHOTOGRAPHIC PAPERS

ILFORD

As an Ilford Pro Centre, we stock the complete range of Ilford photographic papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

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Smooth Gloss 290g, 7x5, 100 sheets	£23.99
Smooth Gloss 290g, A4, 25	£10.99
Smooth Gloss 290g, A4, 100	£35.99
Smooth Gloss 290g, A3, 25 sheets	£27.99
Smooth Gloss 290g, A3+, 25 sheets	£29.99
Smooth Pearl 290g, 6x4, 100 sheets	£17.99
Smooth Pearl 290g, 7x5, 100 sheets	£23.99
Smooth Pearl 290g, A4, 25	£10.99
Smooth Pearl 290g, A4, 100	£35.99
Smooth Pearl 290g, A3, 25 sheets	£27.99
Smooth Pearl 290g, A3+, 25 sheets	£29.99
Smooth Fine Art 190g, A4, 10 sheets	£13.99
Smooth H/weight Matt 200g, A4, 50 sheets	£12.99
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MEMORY

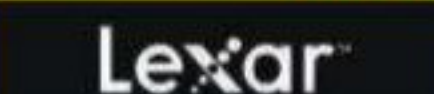
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16GB 90MB/s ~~£271.30~~ £77.69

SD Cards
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16GB 30MB/s ~~£70.06~~ £49.99

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8GB 60MB/s ~~£67.02~~ £37.49
16GB 60MB/s ~~£116.19~~ £68.99
32GB 60MB/s ~~£208.89~~ £125.99

Sandisk Blue Class 2: 5MB/s
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8GB 5MB/s ~~£21.10~~ £7.49
16GB 5MB/s ~~£39.39~~ £14.99

Sandisk Ultra Class 6: 15MB/s
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4GB 15MB/s ~~£15.66~~ £6.19
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16GB 15MB/s ~~£57.22~~ £17.99

Sandisk Extreme Class 10: 30MB/s
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BATTERIES & CHARGERS

Standard Rechargeables
High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.
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AA 2450mAh Duracell ~~£6.99~~
AA 2500mAh GP ~~£9.99~~
AA 2850mAh Ansmann ~~£13.99~~
AA 2500mAh Delkin ~~£14.99~~ £9.99

ReCyko+ Rechargeables
New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!
AAA 850mAh equivalent (4) ~~£5.99~~
AA 2050mAh equivalent (4) ~~£7.99~~ £5.99

Ultimate Lithium
Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!
AAA Ultimate Lithium (4) ~~£6.99~~
AA Ultimate Lithium (4) ~~£7.99~~ £5.99

BATTERIES

Camera Batteries
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon ~~£9.99~~
NB-2L/LH for Canon ~~£9.99~~
NB-3L for Canon ~~£9.99~~
NB-4L for Canon ~~£9.99~~
NB-5L for Canon ~~£9.99~~
NB-6L for Canon ~~£9.99~~
NB-7L for Canon ~~£12.99~~
NB-8L for Canon ~~£9.99~~
NB-9L for Canon ~~£9.99~~
BP-511 for Canon ~~£12.99~~
LP-E5 for Canon ~~£12.99~~
LP-E6 for Canon ~~£29.99~~ £19.99
LP-E8 for Canon ~~£15.99~~
LP-E10 for Canon ~~£12.99~~
NP40 for Fuji ~~£9.99~~
NP45 for Fuji ~~£9.99~~
NP50 for Fuji ~~£9.99~~
NP60 for Fuji ~~£9.99~~
NP80 for Fuji ~~£9.99~~
NP95 for Fuji ~~£9.99~~
NP140 for Fuji ~~£12.99~~
NP150 for Fuji ~~£19.99~~
NP200 for Minolta ~~£9.99~~
NP400 for Minolta ~~£12.99~~
EN-EL1 for Nikon ~~£9.99~~
EN-EL2 for Nikon ~~£9.99~~
EN-EL3/3A for Nikon ~~£9.99~~
EN-EL3E for Nikon ~~£15.99~~
EN-EL5 for Nikon ~~£9.99~~
EN-EL9 for Nikon ~~£12.99~~
EN-EL10 for Nikon ~~£9.99~~
EN-EL11 for Nikon ~~£9.99~~
EN-EL12 for Nikon ~~£9.99~~
EN-EL14 for Nikon ~~£37.99~~
EN-EL15 for Nikon ~~£59.99~~
EN-EL19 for Nikon ~~£12.99~~
LI10B/12B for Olympus ~~£9.99~~
LI40B/42B for Olympus ~~£9.99~~
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BLM-1 for Olympus ~~£12.99~~
BLS-1 for Olympus ~~£12.99~~
CGA-S005 for Panasonic ~~£9.99~~
CGR-S006 for Panasonic ~~£9.99~~
CGA-S007 for Panasonic ~~£9.99~~
BCF10E (V3) for Panasonic ~~£19.99~~
BCG10E (V3) for Panasonic ~~£19.99~~
BLB13 (V3) for Panasonic ~~£19.99~~
BMB9 (V2) for Panasonic ~~£24.99~~
D-Li8 for Pentax ~~£9.99~~
D-Li50 for Pentax ~~£12.99~~
SLM-1137D for Samsung ~~£9.99~~
SLM-1674 for Samsung ~~£12.99~~
BG-1 for Sony ~~£19.99~~
NP-FM500H for Sony ~~£19.99~~
NP-FH50 for Sony ~~£19.99~~
NP-FW50 for Sony ~~£24.99~~

Many more batteries in stock!

Battery Grips
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: ~~£99.99~~
For Canon 7D: ~~£99.99~~
For Canon 30/40/50D: ~~£99.99~~
For Canon 60D: ~~£99.99~~
For Canon 450D: ~~£69.99~~
For Canon 500D: ~~£69.99~~
For Canon 550D: ~~£99.99~~
For Canon 1000D: ~~£69.99~~
For Nikon D40/D60: ~~£39.99~~
For Nikon D80/D90: ~~£99.99~~
For Nikon D300/D700: ~~£99.99~~
For Nikon D7000: ~~£99.99~~

This is just a sample, more in stock!

UNIVERSAL CHARGER

The NEW Hahnel UniPat charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. ~~£19.99~~

Dedicated Charger
A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. ~~£14.99~~

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.
CR123A Energizer Lithium (1) ~~£1.99~~
CR2 Energizer Lithium (1) ~~£1.99~~
2CR5 Energizer Lithium (1) ~~£3.99~~
CRV3 Energizer Lithium (1) ~~£5.99~~
LR44 Energizer Alkaline (2) ~~£1.99~~
CR2025, CR2032 etc ~~£1.99~~

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring ~~£4.99~~
52mm Adapter Ring ~~£4.99~~
55mm Adapter Ring ~~£4.99~~
58mm Adapter Ring ~~£4.99~~
62mm Adapter Ring ~~£4.99~~
67mm Adapter Ring ~~£4.99~~
72mm Adapter Ring ~~£4.99~~
77mm Adapter Ring ~~£4.99~~
82mm Adapter Ring ~~£4.99~~

P-Type Holders

Holder Standard ~~£5.99~~
Holder Wide Angle ~~£9.99~~
Hood Modular ~~£9.99~~
Hood Bellows ~~£34.99~~
A to P Type Adapter ~~£9.99~~

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters. ~~£9.99~~

P-Type Six-Piece Neutral Density Filter Kit
~~£49.99~~ £43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8 ~~£9.99~~
ES-71II Canon 50/1.4 ~~£9.99~~
ET-60 Canon 75-300/4-5.6 ~~£9.99~~
ET-65B Canon 70-300/4-5.6 ~~£9.99~~
ET-67 Canon 100/2.8 Macro ~~£9.99~~
ET-67B Canon 60/2.8 ~~£9.99~~
EW-60C Canon 18-55 IS ~~£7.99~~
EW-73B Canon 17-85 IS ~~£9.99~~
EW-78BII Canon 28-135 IS ~~£9.99~~
EW-78D Canon 18-200 IS ~~£9.99~~
EW-78E Canon 15-85 IS ~~£12.99~~
EW-83E Canon 17-40/4.0 ~~£12.99~~
EW-83J Canon 17-55/2.8 ~~£12.99~~
HB-25 Nikon 24-85, 24-120 ~~£12.99~~
HB-37 Nikon 55-200 VR ~~£7.99~~
HB-45 Nikon 18-55 VR ~~£7.99~~
SH-006 Sony 18-70/3.5-5.6 ~~£9.99~~
SH-108 Sony 18-55/3.5-5.6 ~~£9.99~~

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood ~~£6.99~~
55mm Shaped Petal Hood ~~£6.99~~
58mm Shaped Petal Hood ~~£6.99~~
62mm Shaped Petal Hood ~~£7.99~~
67mm Shaped Petal Hood ~~£7.99~~
72mm Shaped Petal Hood ~~£9.99~~
77mm Shaped Petal Hood ~~£9.99~~
82mm Shaped Petal Hood ~~£11.99~~
46mm Rubber Hood ~~£3.99~~
52mm Rubber Hood ~~£3.99~~
55mm Rubber Hood ~~£3.99~~
58mm Rubber Hood ~~£3.99~~
62mm Rubber Hood ~~£4.99~~
67mm Rubber Hood ~~£4.99~~
72mm Rubber Hood ~~£5.99~~
77mm Rubber Hood ~~£5.99~~

Lens Caps
30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm
£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe ~~£7.99~~
Twin Axis Sony Hotshoe ~~£7.99~~
Triple Axis Normal Hotshoe ~~£9.99~~
Triple Axis Sony Hotshoe ~~£9.99~~

CLEANING

GREEN CLEAN Sensor Cleaning
LensPen SensorKlear Loupe 6X magnification, with LEDs ~~£39.99~~
LensPen SensorKlear Loupe Kit inc. Loups, Blower, SensorKlear ~~£49.99~~
Green Clean Sensor Cleaning Kit inc. Mini Vacuum, swabs, wipes ~~£64.99~~
Green Clean Sensor Cleaning Wet'n'Dry Swabs pack of 4 ~~£15.99~~

SPUDZ Lens Cleaning
LensPen Original Carbon-tipped pen with built-in cleaning brush ~~£7.99~~
LensPen DSLR Pro Kit Cloth, Pen, FilterKlear, MicroPro ~~£24.99~~ £17.99
Spudz 6x6 Washable microfibre cloth with neoprene pouch and belt/key clip ~~£4.99~~

Massive range of cleaning equipment on our website and in stock.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze ~~£6.99~~
52mm UV / Haze ~~£6.99~~
55mm UV / Haze ~~£7.99~~
58mm UV / Haze ~~£8.99~~
62mm UV / Haze ~~£9.99~~
67mm UV / Haze ~~£10.99~~
72mm UV / Haze ~~£11.99~~
77mm UV / Haze ~~£14.99~~
82mm UV / Haze ~~£17.99~~
86mm UV / Haze ~~£22.99~~

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing ~~£18.99~~
52mm Circular Polarizing ~~£19.99~~
55mm Circular Polarizing ~~£21.99~~
58mm Circular Polarizing ~~£24.99~~
62mm Circular Polarizing ~~£29.99~~
67mm Circular Polarizing ~~£34.99~~
72mm Circular Polarizing ~~£39.99~~
77mm Circular Polarizing ~~£44.99~~
82mm Circular Polarizing ~~£49.99~~
86mm Circular Polarizing ~~£59.99~~

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight ~~£7.99~~
55mm Skylight ~~£8.99~~
58mm Skylight ~~£9.99~~
62mm Skylight ~~£10.99~~
67mm Skylight ~~£11.99~~
72mm Skylight ~~£13.99~~
77mm Skylight ~~£16.99~~

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set ~~£26.99~~
55mm Close-Up Set ~~£29.99~~
58mm Close-Up Set ~~£34.99~~

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter ~~£35.99~~
55mm 2.0X or 0.5X converter ~~£37.99~~
58mm 2.0X or 0.5X converter ~~£39.99~~

More sizes in stock, from 46 to 82mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8 ~~£11.99~~
55mm ND4 / ND8 ~~£12.99~~
58mm ND4 / ND8 ~~£14.99~~
62mm ND4 / ND8 ~~£17.99~~
67mm ND4 / ND8 ~~£22.99~~
72mm ND4 / ND8 ~~£29.99~~
77mm ND4 / ND8 ~~£34.99~~

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each ~~£11.99~~
58mm Starburst x4/6/8, each ~~£15.99~~
67mm Starburst x4/6/8, each ~~£21.99~~
72mm Starburst x4/6/8, each ~~£27.99~~

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII ~~£56.99~~
55mm FaderND MkII ~~£59.99~~
58mm FaderND MkII ~~£62.99~~
62mm FaderND MkII ~~£69.99~~
67mm FaderND MkII ~~£79.99~~
72mm FaderND MkII ~~£89.99~~
77mm FaderND MkII ~~£99.99~~

ND500MC (fixed 9 stop)

52mm ND500MC ~~£39.99~~
58mm ND500MC ~~£47.99~~
67mm ND500MC ~~£55.99~~
72mm ND500MC ~~£59.99~~
77mm ND500MC ~~£64.99~~

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to 'step-up' or 'step-down' from one filter thread size to another.

34-37mm 52-55mm 58-55mm 67-62mm
37-43mm 52-58mm 58-62mm 67-77mm
43-46mm 55-52mm 58-67mm 72-67mm
46-49mm 55-58mm 62-67mm 72-77mm
49-52mm 58-52mm 62-72mm 77-72mm

All just £4.99 each!



This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes ~~£17.99~~
Autofocus Tubes ~~£134.99~~

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit. ~~£49.99~~

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications.

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.
1.0X-2.0X ~~£49.99~~
1.0X-3.3X ~~£64.99~~

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only £589!**

EOS 600D + 18-55 IS + 55-250IS...£819
EOS 600D body only...£559
Now with £50 Cashback

PENTAX



**Pentax K-r
+ 18-55mm DA
only £429!**

K-r + 18-55 DA + 50-200 WR...£599
**AVAILABLE IN BLACK OR BRONZE
With 2 Year Warranty**

PENTAX



**Pentax K-5
+ 18-55mm WR
only £749!**

K-5 + 18-55 WR + 50-200 WR...£919
K-5 + 18-135 WR Lens...£1089
K-5 body only...£719
With 2 Year Warranty

Nikon



**Nikon D5100
+ 18-55mm VR
only £599!**

D5100 + 18-55 VR +
Sigma 70-300mm APO Lens...£759
**(£50 Cashback on D5100)
With 2 Year Warranty**

Panasonic



**NEW LUMIX
TZ-30
only £279!**

Panasonic LUMIX® G Series



**Panasonic Lumix
GF-5 + 14-42mm
Std Zoom Lens
only £439!**

OR...
**Panasonic Lumix
GF-5 + 14-42mm
Power Zoom Lens
only £539!**
**Due May
With 3 Year Warranty**



**Panasonic Lumix G-3
+ 14-42mm £449!**

**Panasonic Lumix G-3
+ 14-42mm
+ 45-200mm lenses
Limited Edition
Olympic Kit
only £715!**

**Less £50 Cashback on above
kits + 3 Year Warranty**



**Panasonic Lumix GF-3
+ 14mm f2.5 lens
only £389!**

OR...
**Panasonic Lumix GF-3
+ 14-42mm lens
only £369!**

**Free Adobe Lightroom with
both GF-3 Kits
With 3 Year Warranty**



**Panasonic Lumix GH-2
body only £519!**

**Panasonic Lumix GH-2
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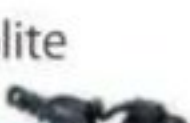


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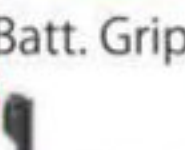


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*Price includes £50 cashback you pay £369



PANASONIC LUMIX GX1 & 14-42mm

f/3.5-5.6 ASPH OIS

rrp £599.99

SAVE £110

£439*

*Price includes £50 cashback you pay £489



PANASONIC LUMIX LX5

f/3.5-5.6 ASPH OIS

rrp £419.99

SAVE £88

£332

*Price includes £50 cashback you pay £382



NIKON D90 & TAMRON 18-270mm PZD

f/3.5-6.3 Di II VC PZD

PERFECT TRAVEL KIT •

HUGE 15X ZOOM •

rrp £1358.99

SAVE £510

£849

D90 BODY ONLY £499

D90 & 18-105mm £649



SAVE OVER
£500!



FUJIFILM FINEPIX X100 LIMITED EDITION

KIT INC: LEATHER CASE & LENS HOOD

rrp £1299.99

ONLY 10,000 UNITS WORLDWIDE
SIGNED CERTIFICATE IN BOX
VERY COLLECTABLE

SAVE £150

£1149

NEW

FUJIFILM FINEPIX X PRO 1 & 35mm

f/1.4 XPR

• 16.3 MEGA PIXEL

• HYBRID VIEWFINDER

• FILM SIMULATION

£1969



FUJIFILM FINEPIX X10

f/2-2.8 FUJINON

rrp £529.00

SAVE £138

£391



FUJIFILM FINEPIX X100 £689

FUJIFILM FINEPIX X51 £569

FUJIFILM FINEPIX SL300 NEW £239



Canon

EOS 5D Mark III

THE LONG AWAITED REPLACEMENT FOR THE ICONIC MK II IS HERE

PRE ORDER NOW ONLY £2000*

*WHEN YOU PART-EXCHANGE YOUR EOS 5D MKII BODY SUBJECT TO INSPECTION, ASSUMING YOUR CAMERA IS MINT AND BOXED CANON EOS 5D MARK III BODY ONLY £2999.00



CANON EOS 600D & TAMRON 18-270mm PZD

f/3.5-6.3 Di II VC PZD

NOW WITH
£50 CASHBACK!

rrp £1288.99

SAVE £439

£849*

*Price includes £50 cashback, you pay £899 and claim £50 back from Canon. Offer ends 5/6/12.



CANON 600D & 18-55mm

f/3.5-5.6 IS STM

rrp £739.99

SAVE £141

£599*

*Price includes £50 cashback you pay £649



17-40mm f/4L ISM £549*

17-85mm f/4-5.6 IS USM £269*

70-200mm f/4L IS USM £909*

70-300mm f/4-5.6 IS USM £324*

*Prices include cashback amount!

CANON REFURBISHED STOCK

COMPLETE & GUARANTEED // A-GRADE STOCK

CANON EOS 550D & 18-55mm

f/3.5-5.6 EF-S IS

rrp £899.00

SAVE £450

£449

ANSAMANN LP-E8 SPARE BATTERY £25

CANON RCS REMOTE £9



HALF PRICE

HUGE SAVINGS

CANON POWERSHOT SX210 IS

rrp £349.00

SAVE £230

£119



CANON CANOSCAN 5600F

rrp £139.99

SAVE £60

£79

SAVE £60

35mm Film & Slide Holder
4800 & 9600 DPI

CANON POWERSHOT SX30IS

rrp £450.00

SAVE £200

£250



CANON IXUS 210

rrp £199.99

SAVE £110

£90



CAMERAS

EOS 1000D & 18-55mm £250

IXUS 105 £49

IXUS 130 £80

IXUS 110 IS £90

IXUS 220HS £100

POWERSHOT SX130 IS £100

POWERSHOT SX220 HS £129

CAMCORDERS

DC311 DVD £90

DC411 DVD £100

DC420 DVD £110

LEGRIA FS37 £150

LEGRIA FS46 £140

LEGRIA HF M306 £300

LEGRIA HF M106 £160

LEGRIA HF R17 £250

LEGRIA HF R205 £150

LEGRIA HF R206 £160

LEGRIA HV40 £300

SCANNERS

CANOSCAN LIDE 110 £42

CANON IXUS 220 HS

rrp £199.00

SAVE £99

£100



CANON LEGRIA HF R16

rrp £479.00

SAVE £229

£250



RGB MEMORY •
20X ZOOM •
SDHC CARD SLOT •
HD CMOS SENSOR •

CANON CANOSCAN LIDE 210

rrp £95.00

SAVE £42

£53



CANON LEGRIA FS306

rrp £150.00

SAVE £51

£99



REFURBISHED NIKON D5100 & 18-55mm VR

f/3.5-5.6 DX VR AF-S

rrp £779.99

SAVE £329

£450

SAVE £329





WEB WWW.CAMERAWORLD.CO.UK

THE DOMKE SUPERSTORE IN LONDON

F2 SHOOTERS BAG RUGGED WEAR

The original Domke and still the best seller. The RuggedWear version adds protection and good looks. It's just like you've had it for years, like a worn pair of comfortable jeans. It'll take a sizable pro DSLR outfit as well, with up to 6 extra lenses, battery grip, flashgun and lots accessories!

rrp £211.99 **SAVE £42** **£169**

WAXED CANVAS BAGS

RUGGED WEAR

- F3X SUPER COMPACT **£153**
- F4AF PRO SYSTEM **£178**
- F5XB SHOULDER BAG **£87**
- F5XZ SHOULDER BAG **£109**
- F6 LITTLE BIT SMALLER BAG **£129**
- F8 SMALL SHOULDER BAG **£91**
- F803 PHOTO SATCHEL **£159**
- F831 SMALL PHOTO COURIER **£119**
- F832 MEDIUM PHOTO COURIER **£170**
- F833 LARGE PHOTO COURIER **£197**
- F10JD SMALL SHOULDER BAG **£109**



FREE
US POST
SHOULDER PAD
WORTH £20

With all DOMKE bags
While stocks last



DOMKE F6 LITTLE BIT SMALLER ORIGINAL CANVAS

This exceptionally discreet bag with a low profile exterior. Similar to F-2 Original Bag, but scaled down for less equipment, such as 1 or 2 cameras with or without battery grips, 3-4 lenses, flash, and accessories.

rrp £122.99 **SAVE £13** **£110**

AVAILABLE IN SAND, BLACK & OLIVE

ORIGINAL CANVAS

- F2 SHOOTERS BAG **£159**
- F3X SUPER COMPACT **£143**
- F4AF PRO SYSTEM **£172**
- F5XA SHOULDER BAG **£65**
- F5XB SHOULDER BAG **£84**
- F5XZ SHOULDER BAG **£95**
- F6 LITTLE BIT SMALLER BAG **£109**
- F8 SMALL SHOULDER BAG **£91**
- F802 REPORTER SATCHEL **£112**
- F803 PHOTO SATCHEL **£144**
- F831 SMALL PHOTO COURIER **£109**
- F832 MEDIUM PHOTO COURIER **£153**
- F9JD SMALL SHOULDER BAG **£88**
- F10JD SMALL SHOULDER BAG **£104**

NOW OPEN!



WIN!

WIN A F2 ORIGINAL SHOOTERS BAG SIGNED BY JIM DOMKE.
ALL YOU HAVE TO DO IS EMAIL US @
COMPETITIONS@CAMERAWORLD.CO.UK
COMP ENDS 31/6/12

VANGUARD UP-RISE 38 MESSENGER

This multi award winning range of bags has quickly become firm favourites with photographers. They have been well thought out in every detail so that you can be confident that your equipment well protected, comfortable to carry and quick to access. They've made of high quality materials and look good as well, no wonder the reviews love them!

rrp £84.99 **SAVE £20** **£65**



UP-RISE 28 MESSENGER

rrp £55.00 **SAVE £10** **£45**

UP-RISE 33 MESSENGER

rrp £55.00 **SAVE £10** **£45**

UP-RISE 34 SLING

rrp £50.00 **SAVE £10** **£40**

UP-RISE 43 SLING

rrp £60.00 **SAVE £10** **£50**

UP-RISE 45 BACKPACK

rrp £70.00 **SAVE £10** **£60**

UP-RISE 46 BACKPACK

rrp £90.00 **SAVE £10** **£80**

UP-RISE 48 BACKPACK

rrp £95.00 **SAVE £10** **£85**

BIIN 37 SLING

rrp £29.00 **SAVE £5** **£24**

BIIN 47 SLING

rrp £39.00 **SAVE £5** **£34**

BIIN 50 BACKPACK

rrp £44.00 **SAVE £5** **£39**

BIIN 59 DAYPACK

rrp £59.00 **SAVE £5** **£54**

BIIN 59 DAYPACK

rrp £59.00 **SAVE £5** **£54**

OUTLAWZ 162

rrp £50.00 **SAVE £5** **£45**

OUTLAWZ 172

rrp £60.00 **SAVE £5** **£55**

HERALDER 28

rrp £99.00 **SAVE £10** **£89**

HERALDER 33

rrp £119.00 **SAVE £10** **£109**

ADAPTOR 41 BACKPACK

rrp £58.00 **SAVE £5** **£53**

ADAPTOR 45 BACKPACK

rrp £67.00 **SAVE £5** **£62**

ADAPTOR 46 BACKPACK

rrp £75.00 **SAVE £5** **£70**

ADAPTOR 48 BACKPACK

rrp £85.00 **SAVE £5** **£80**

SKYBOURNE 53 BACKPACK

rrp £149.00 **SAVE £10** **£139**

KINRAY 48

rrp £149.00 **SAVE £10** **£139**

KINRAY 53

rrp £179.00 **SAVE £10** **£169**



BRING IN YOUR OLD BAG & GET A NEW LOWEPRO

Call or pop into one of our stores with your old camera bag and get a **minimum £10 part-exchange** against a new LowePro*

LOWEPRO PHOTO SPORT SLING 100AW

A totally new approach to carrying your camera system on photo adventure. Using the latest hi-tech materials and design to create the lightest and most comfortable backpack yet and your equipment is fully protected from extreme elements snug inside. Choose the 100AW for a small DSLR system or the 200AW for a Pro-DSLR outfit with 1 or 2 lenses.

rrp £135.00 **SAVE £50** **£85**

PHOTO SPORT SLING 200AW

rrp £130.00 **SAVE £50** **£80**



FLIPSIDE 200

rrp £64.00 **SAVE £10** **£54**

FLIPSIDE 300

rrp £69.00 **SAVE £10** **£59**

FLIPSIDE 400

rrp £95.00 **SAVE £10** **£85**

FASTPACK 200

rrp £55.00 **SAVE £10** **£45**

FASTPACK 250

rrp £62.00 **SAVE £10** **£52**

FASTPACK 350

rrp £69.00 **SAVE £10** **£59**

PRO RUNNER 200AW

rrp £45.00 **SAVE £10** **£35**

PRO RUNNER 300AW

rrp £59.00 **SAVE £10** **£49**

PRO RUNNER 350AW

rrp £99.00 **SAVE £10** **£89**

VERSAPACK 200AW

rrp £59.00 **SAVE £10** **£49**

VERTEX 100AW

rrp £90.00 **SAVE £10** **£80**

VERTEX 200AW

rrp £120.00 **SAVE £10** **£110**

VERTEX 300AW

rrp £160.00 **SAVE £10** **£150**

STEALTH REPORTER D100AW

rrp £65.00 **SAVE £10** **£55**

STEALTH REPORTER D200AW

rrp £84.00 **SAVE £10** **£74**

STEALTH REPORTER D300AW

rrp £89.00 **SAVE £10** **£79**

LOWEPRO COMPU-DAYPACK

rrp £110.00 **SAVE £70** **£40**

BACK BY POPULAR DEMAND!

The Backpack that started it all for carrying around your camera equipment, laptop, and all your personal items.

rrp £110.00 **SAVE £70** **£40**

MUCH BETTER THAN 1/2 PRICE

AERO

rrp £70.00 **SAVE £10** **£60**

SYSTEM

rrp £80.00 **SAVE £10** **£70**

TAMRAC EVOLUTION 6

rrp £134.99 **SAVE £40** **£94.99**

EVOLUTION 8

rrp £100.00 **SAVE £10** **£90**

EVOLUTION 9

rrp £170.00 **SAVE £10** **£160**

EVOLUTION MESSENGER 2

rrp £70.00 **SAVE £10** **£60**

EVOLUTION MESSENGER 4

rrp £85.00 **SAVE £10** **£75**

*New LowePro bag must be greater than £50.

Phone for details.

Offer ends 31/5/12

UNFORTUNATELY NO OLD BAGS IN PART-EXCHANGE

LOWEPRO DSLR VIDEO PACK 250AW

rrp £89.00 **SAVE £10** **£79**

The popular Fastpacks have been upgraded with an All-Weather cover and, with the advent of HD movies on DSLRs, are designed to cover all possibilities. The sling design is so practical for quick access and there's even room for personal items.

DSLR VIDEO PACK 150AW

rrp £85.00 **SAVE £10** **£75**

DSLR VIDEO PACK 350AW

rrp £110.00 **SAVE £10** **£100**

TOPLOADER 45AW

rrp £30.00 **SAVE £5** **£25**

TOPLOADER 50AW

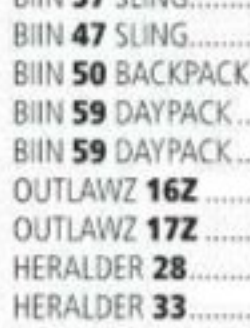
rrp £35.00 **SAVE £5** **£30**

TOPLOADER 55AW

rrp £40.00 **SAVE £5** **£35**

QUICK CASE 100

rrp £30.00 **SAVE £5** **£25**



TAMRAC EXPEDITION 6X

Easily our most popular full photo backpacks, the Expeditions tick all the boxes. Apart from being remarkably good value, they are lightweight yet feature top level protection and comfort. There will be a size to suit your outfit and there are plenty of pockets for laptop, memory cards, filters, tripod.....

rrp £220.50 **SAVE £100** **£120.50**

EXPEDITION 5X

rrp £110.00 **SAVE £10** **£100**

EXPEDITION 7X

rrp £149.00 **SAVE £10** **£139**

EXPEDITION 8X

rrp £175.00 **SAVE £10** **£165**

EXPEDITION 9X

rrp £205.00 **SAVE £10** **£195**

TAMRAC RALLY 6

rrp £54.99 **SAVE £30** **£24.99**

RALLY 2

rrp £25.00 **SAVE £5** **£20**

RALLY 4

rrp £30.00 **SAVE £5** **£25**

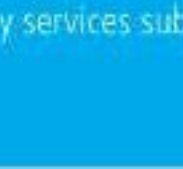
RALLY 5

rrp £40.00 **SAVE £5** **£35**

RALLY 7

rrp £45.00 **SAVE £5** **£40**

BETTER THAN 1/2 PRICE



forbes

photographic

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Bronica ETRS/SI

ETRSI Complete + AEI Prism	E+ £239
ETRSI Complete	E+ £299
ETRSI Complete	E+ £299
40mm F4 E	E+ £129
45-90mm F4.5-6 PE	E+ £449
50mm F2.8 E	E+ £399
75mm F2.8 E	E+ £479
135mm F4 PE	E+ £249
150mm F3.5 E	As Seen / Unused £39 - £149
150mm F3.5 PE	E+ £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £129 - £279
200mm F5.6 E	E+ £129
250mm F5.6 E	As Seen / E+ £79 - £159
220 E Insert	Unused £19
Polaroid Mag E	E+ / E+ £35 - £75
Polaroid Mag E	Unused £59
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E+ / Mint £69 - £79
Prism Finder E	Exc / E+ £39 - £59
Rotary Finder E	As Seen / E+ £59 - £99
SCA386 Flash Adapter	E+ / E+ £35 - £59

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Body Only	Exc / E+ £129 - £199
50mm F4.5 PG	As Seen / E+ £99 - £249
65mm F4 PG	E+ £129
110mm F4 PG Macro	E+ / E+ £199 - £249
150mm F4 PG	E+ £139
200mm F4.5 PG	E+ £149 - £199
250mm F5.6 PG	E+ £249
AE Prism Finder G	E+ / E+ £125
GS 120 Magazine	Exc £29
Polaroid Mag G	E+ / E+ £45 - £69

Bronica SQA/AI/B

SQA Complete	Exc £249
SQA Complete	E+ £299
SQA Body Only	E+ £129
50mm F3.5 PS	E+ £149 - £225
50mm F3.5 S	E+ £129
65mm F4 PS	E+ / Unused £99 - £249
110mm F4 PS Macro	E+ £169
135mm F4 PS Macro	E+ / E+ £199 - £249
150mm F4.5 S	As Seen / E+ £49 - £99
150mm F4 PS	As Seen / E+ £69 - £139
200mm F4.5 PS	Exc £149
200mm F4.5 S	E+ / E+ £129
250mm F5.6 S	E+ £129
1.4x Teleconverter PS	E+ £99
2x Teleconverter S	E+ / E+ £69 - £99
SQA 120 Mag	E+ £39
SQA 120J Mag	E+ £45
SQA 220 Mag	Exc / E+ £20 - £59
SQA 220J Mag	E+ / Unused £19 - £75
SQA 220J Mag	E+ £19
Polaroid Mag S	E+ £35 - £49
AE Prism Finder S	E+ / E+ £119 - £149
ME Prism Finder S	E+ £99
Motordrive Sqi	E+ / E+ £119
Prism Finder S	E+ £59 - £79
Prism Finder Sqi	E+ / E+ £79 - £89
Autobellows S	E+ / Unused £149 - £299
Extension Tube S36	E+ £49
Proshade S	As Seen / E+ £15 - £59

Canon EOS

EOS 1V Body Only	E+ £309
EOS 1N + E1 Booster	E+ / E+ £199 - £249
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E+ / Mint £129 - £179
EOS 3 Body Only	As Seen / E+ £79 - £149
EOS 30 + 28-90mm USM	E+ £79
EOS 30 Body Only	E+ / Mint £59 - £79
EOS 30E Body Only	As Seen £39
EOS 33 Body Only	E+ £79
EOS 5 + V610 Grip	E+ £59
EOS 5 Body Only	E+ £49
EOS 5 QD Body Only	E+ £59
EOS 50E + 28-105mm USM	E+ £149
EOS 50E + BP50 Grip	As Seen / E+ £39 - £69
EOS 50E Body Only	E+ £59
EOS 50 + BP50 Grip	E+ £49
EOS 300 Body Only	E+ / E+ £19 - £29
EOS 300 + 35-105mm	E+ £29
EOS 3000 Body Only	E+ / E+ £19
EOS 3000N + 28-90mm	E+ £29
EOS 3000N Body Only	E+ £29
EOS 3000V Body Only	E+ £19
EOS 300V Body Only	E+ £35
EOS 300X Body Only	E+ £39
10-22mm F3.5-5.6 EFS	Mint £499
14mm F2.8 L USM	E+ £1,000
17mm F4.0 L TSE	Mint £1,549
17-35mm F2.8 L USM	E+ £499
17-85mm F3.5-5.6 L IS USM	Mint £2,399
18-55mm F3.5-5.6 EFS II	E+ £59
18-55mm F3.5-5.6 EFS II	E+ £49
18-55mm F3.5-5.6 IS EFS	E+ £89
18-55mm F3.5-5.6 IS EFS II	Mint £1,099
24mm F3.5 L TSE	E+ / E+ £799 - £839
24-105mm F4 L IS USM	E+ £649 - £699
28-80mm F3.5-5.6 EF	E+ £49
28-135mm F3.5-5.6 IS USM	E+ £179
28-200mm F3.5-5.6 L USM	E+ £169
28-300mm F3.5-5.6 L IS USM	E+ / Mint £1,599
35mm F2 EF	Mint £169
45-50mm F2.8 TS-E	Mint £849
50mm F2.5 EF Macro	E+ £179
55-250mm F4-5.6 IS USM	Mint £1,449
70-300mm F4.5-5.6 DO IS USME+ / E+ £629 - £699	
75-300mm F4-5.6 EF II	E+ / E+ £99 - £109
75-300mm F4-5.6 IS USM	E+ £249
75-300mm F4-5.6 USM	E+ £69
75-300mm F4-5.6 USM II	E+ £109

75-300mm F4-5.6 USM III	E+ £109
80-200mm F4.5-5.6 EF II	E+ £49 - £69
80-200mm F4.5-5.6 USM	E+ £69
180mm F3.5 L Macro USM	E+ £849 - £899
200mm F1.8 L USM	Exc £1,699
400mm F5.6 L USM	E+ £899 - £929
600mm F4 L USM	E+ £3,499
Cosina 28-210mm F3.5-5.6 MC	E+ £49
Samyang 500mm F6.3 Reflex	E+ £129
Sigma 10-20mm F4-5.6 DC HSM	E+ £309
Sigma 18-200mm F3.5-5.6 DC	E+ £39
Sigma 18-200mm F3.5-6.3 DC OS	Mint £189
Sigma 28-105mm F4-5.6 UC AF	E+ £69
Sigma 55-200mm F4-5.6 DC	E+ £59
Sigma 70-210mm F2.8 Apo	E+ / E+ £299
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 UC AF	E+ £29 - £59
Sigma 70-300mm F4-5.6 Apo DG	E+ £109
Sigma 70-300mm F4-5.6 Apo Macro	Unknown £109
Sigma 75-300mm F4-5.6 Apo	E+ £79
Sigma 75-300mm F4-5.6 Apo AF	E+ £69
Sigma 100-300mm F4 EX Apo DG	E+ £599
Sigma 135-400mm F4.5-5.6 Apo	Mint £349
Sigma 300mm F4 Apo	E+ / Unused £199 - £259
Sigma 400mm F5.6 AF	Exc £89
Sigma 400mm F5.6 Apo AF	E+ £349
Sigma 400mm F5.6 Apo Macro	E+ £199
Sigma 500mm F4.5 Apo EX	E+ £249
Tamron 80-210mm F4.5-5.6 AF	E+ £49
Tokina 16-50mm F2.8 ATX Pro DX	E+ / Mint £449
Tokina 20-35mm F3.5-4.5 AF	E+ £149
Tokina 100-300mm F5.6-6.7	E+ £79
Vivitar 19-35mm F3.5-4.5 Series 1	E+ £79
Zeiss 35mm F2 ZE Distagon	Mint £699

Canon Manual

F1NAE Black Body Only	E+ £259 - £299
F1N Black Body Only	E+ £275
F1 Black Body Only	E+ £149
T90 Body Only	E+ / E+ £99 - £119
A1 Black + 50mm F1.8	E+ £89
A1 Black Body Only	Exc / E+ £59 - £79
A1 Black Body Only	E+ £59
A1 Black Body Only	E+ £49
A1 Chrome + 50mm F1.8	E+ / E+ £59
A1 Chrome Body Only	E+ £49
A1P Chrome Body Only	E+ £69
A1P Chrome + 50mm F1.8	E+ £59
A1P Chrome Body	E+ £59
AV1 Black + 50mm F1.8	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
AV1 Chrome Body Only	E+ / E+ £49
EX Auto + 50mm F1.8 EX	E+ £39
FTO QL Chrome Body Only	E+ £69
20mm F2.8 FD	E+ £179
24-35mm F3.5 FD L	E+ / E+ £279 - £349
35-70mm F3.5-4.5 FD	E+ / E+ £25 - £35
35-70mm F4 FD	E+ £25
35-105mm F3.5-4.5 FD	E+ £69
50mm F3.5 FD Macro + Tube	As Seen £49
70-150mm F4.5 FD	E+ £29
70-210mm F4.5 FD	As Seen / E+ £29 - £79
75-200mm F4.5 FD	Exc / E+ £25 - £49
100-300mm F5.6 FD	E+ / E+ £69 - £79
100mm F4 FD Macro	E+ £169
100mm F4 FD Macro + Tube	E+ / E+ £119 - £179
135mm F3.5 FD	E+ / E+ £25 - £49
300mm F2.8 FD L	Exc £850
300mm F5.6 FD	E+ £59 - £79
U.S. Marine 400mm F4.5 B/Block	E+ £399
1.4x Extender	E+ £59
2x Extender	E+ / E+ £45 - £49
2x Extender	E+ / E+ £35 - £59
Angle Finder A2	E+ £49
Angle Finder B	E+ £45
Booster T Finder	E+ £49
Speed Finder F	As Seen £65
188A Speedlite	E+ £5 - £9
244T Speedlite	E+ / E+ £15
277T Speedlite	E+ £19
299T Speedlite	E+ £35
300TL Speedlite	E+ / E+ £25 - £49
480G Speedlite	E+ £129
533G Speedlite	E+ £109
ML2 MacroLite	E+ £79
ML3 MacroLite	E+ / Mint £59 - £139
Autobellows	E+ £79 - £99
Autobellows + Copier	E+ £119
MA Drive Set (US Coastguard)	E+ £99
Winder A	E+ / E+ £5 - £25
Winder A2	E+ £15

Canon Ixus 105	Unused £79
Canon Ixus 950 IS	E+ £129
Canon Powershot G10	E+ / E+ £199
Canon Powershot G2	E+ £59 - £79
Canon Powershot G2 + WC-DC58	E+ £129
Canon Powershot G6	Mint £129
Canon Powershot Pro1	E+ / E+ £79 - £129
Canon Powershot S100	Mint £299
Canon Powershot S90	E+ £149
Canon Powershot TX1	E+ £89
Fuji Finepix F31FD	Mint £99
Fuji Finepix HS20 EXR	E+ £159
Fuji Finepix X100FD	E+ £99
Fuji Finepix S2000HD	Mint £139
Fuji Finepix S8000	E+ £75
Fuji Finepix S9600	E+ £79
Leica Digilux 3 + 14-50mm F2.8-3.5	E+ £349
Leica Digilux 4 + Case + Accs	E+ £399
Leica Digilux 4 - Black	E+ £329
Leica Digilux 4 - Leather Case	E+ £349
Leica Vlux 2	E+ £449
Leica Vlux 20	E+ £279
Leica Vlux 20 + Case	E+ £329
Leica X1 Steel Grey	E+ / Mint £949 - £999
Nikon Coolpix 950	E+ £59
Nikon Coolpix 990	As Seen £79
Nikon Coolpix P50	E+ £139
Nikon Coolpix P6000	E+ £199
Nikon Coolpix P7000	E+ £199
Olympus C5050 Zoom	E+ £89
Olympus SP-560 UZ	E+ £89
Olympus X2-1 Black	Mint £219
Panasonic DMC LX3	E+ £179
Panasonic DMC LX5	E+ / Mint £229 - £279
Panasonic DMC T26	E+ £129
Panasonic DMC T78	E+ £179
Panasonic DMC FZ50 + Access	E+ £149
Panasonic DMC S23 (TZ7)	E+ £99
Panasonic DMC LX2	E+ £129
Ricoh GR Digital	E+ £129
Ricoh GR Digital II	E+ £179
Ricoh GR Digital Limited Edition	
Ricoh GX100	Mint / Mint £199 - £249
Ricoh GX100 + V/Finder	E+ £99
Ricoh GX200 + Finder	E+ £149
Sigma DP1	E+ £199
Sigma DP2S	E+ £319
Sony DSC-H9	Mint £159
Sony DSC-R1	E+ £249
Sony DSC-T77	Mint £99

Contax 645 Series

35mm F3.5 Distagon	E+ / E+ £999 - £1,199
45mm F2.8 Distagon	E+ £699
45-90mm F4.5 Vario	E+ £1,399
55mm F3.5 Distagon	Mint £849
120mm F4 Apo Macro	E+ / E+ £1,099 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £949
210mm F4 Sonnar	E+ / Mint £549 - £669
MBF-2 Polaroid Mag	E+ / E+ £49 - £199
MSB1 Flash Bracket	Mint £179

Contax G Series

35mm F3.5 Distagon	E+ / E+ £999 - £1,199
45mm F2.8 Distagon	E+ £699
45-90mm F4.5 Vario	E+ £1,399
55mm F3.5 Distagon	Mint £849
120mm F4 Apo Macro	E+ / E+ £1,099 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £949
210mm F4 Sonnar	E+ / Mint £549 - £669
MBF-2 Polaroid Mag	E+ / E+ £49 - £199
MSB1 Flash Bracket	Mint £179

Contax G Series

G2 + 45MM F2	E+ / Mint £599
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35-70MM F3.5-5.6 G Vario	Mint £399
90mm F2.8 G	E+ / Mint £169 - £219
TLA100 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ £79

Contax SLR

N1 + 24-85mm	E+ £499
N1 Body Only	E+ £249
NX + 28-80mm	E+ / Unused £249 - £499
AX Body Only	Exc / E+ £179 - £299
RX Body Only	As Seen / E+ £149 - £229
S2 Body Only	E+ / Mint £450 - £499
ST Body Only	E+ / E+ £229 - £299
RTS2 Body + Winder	E+ £229
RTS + Winder	E+ £149
RTS Body Only	E+ £125
Aria Body Only	E+ / E+ £169 - £199
167MT Body Only	E+ / E+ £89 - £99
137MD Body + Grip	E+ £69
Preview Body Only	E+ / E+ £99 - £249
21mm F2.8 MM	Mint £1,149
25mm F2.8 MM	E+ £349
28mm F2.8 MM	E+ £229
28-70mm F3.5-4.5 MM	E+ / Mint £199 - £279
28-80mm F3.5-5.6 AF	New £399
35-135mm F3.5-4.5 MM	E+ £599
45mm F2.8 AE	E+ £225
45mm F2.8 MM	E+ £225
50mm F1.4 AF	E+ £499
50MM F1.4 MM	E+ £239
60mm F2.8 AE Macro	E+ / Mint £439 - £499
70-300mm F4-5.6 AF	E+ / Unused £399 - £799
80-200mm F4 MM	E+ / Mint £279 - £339
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £129 - £149
135mm F2.8 MM	E+ £199
180mm F2.8 MM	E+ / E+ £249 - £449
200mm F2 MM	Mint £3,249
200mm F3.5 AE	E+ £169
300mm F4 MM	E+ £349
Sigma 1000mm F13.5 Reflex	Unused £299
TLA20 Flash	E+ / E+ £25 - £39
TLA280 Flash	E+ / Unused £59 - £149
TLA30 Flash	As Seen / E+ £20 - £39
TLA360 Flash	E+ £179
TLA480 Flash	E+ £179 - £199

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Canon Ixus 950 IS	E+ £129
Canon Powershot G10	E+ / E+ £199
Canon Powershot G2	E+ £59 - £79
Canon Powershot G2 + WC-DC58	E+ £129
Canon Powershot G6	Mint £129
Canon Powershot Pro1	E+ / E+ £79 - £129
Canon Powershot S100	Mint £299
Canon Powershot S90	E+ £149
Canon Powershot TX1	E+ £89
Fuji Finepix F31FD	Mint £99
Fuji Finepix HS20 EXR	E+ £159
Fuji Finepix X100FD	E+ £99
Fuji Finepix S2000HD	Mint £139
Fuji Finepix S8000	E+ £75
Fuji Finepix S9600	E+ £79
Leica Digilux 3 + 14-50mm F2.8-3.5	E+ £349
Leica Digilux 4 + Case + Accs	E+ £399
Leica Digilux 4 - Black	E+ £329
Leica Digilux 4 - Leather Case	E+ £349
Leica Vlux 2	E+ £449
Leica Vlux 20	E+ £279
Leica Vlux 20 + Case	E+ £329
Leica X1 Steel Grey	E+ / Mint £949 - £999
Nikon Coolpix 950	E+ £59
Nikon Coolpix 990	As Seen £79
Nikon Coolpix P50	E+ £139
Nikon Coolpix P6000	E+ £199
Nikon Coolpix P7000	E+ £199
Olympus C5050 Zoom	E+ £89
Olympus SP-560 UZ	E+ £89
Olympus X2-1 Black	Mint £219
Panasonic DMC LX3	E+ £179
Panasonic DMC LX5	E+ / Mint £229 - £279
Panasonic DMC T26	E+ £129
Panasonic DMC T78	E+ £179
Panasonic DMC FZ50 + Access	E+ £149
Panasonic DMC S23 (TZ7)	E+ £99
Panasonic DMC LX2	E+ £129
Ricoh GR Digital	E+ £129
Ricoh GR Digital II	E+ £179
Ricoh GR Digital Limited Edition	
Ricoh GX100	Mint / Mint £199 - £249
Ricoh GX100 + V/Finder	E+ £99
Ricoh GX200 + Finder	E+ £149
Sigma DP1	E+ £199
Sigma DP2S	E+ £319
Sony DSC-H9	Mint £159
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Sony DSC-T77	Mint £99

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Panasonic G2 Body Only	E+ £249
Panasonic GF-1 Body Only	E+ / Mint £159 - £239
Panasonic GF-2 Black Body Only	Mint £169 - £179
Panasonic GF-2 Black Body Only + Case	Mint £219
Panasonic GF3 Black Body Only	E+ / Mint £159 - £179
Samsung NX100 + 18-55mm OIS	Mint £249
Samsung NX11 + 18-55mm OIS	Mint £249
Sony NEX-C3 Body + HVL75 Flash	Mint £269

Digital Micro Four Thirds

Olympus E-P1 + 14-42mm	Mint £229
Olympus E-P1 Body Only	E+ / Mint £149
Olympus E-P1 Swarovski Edition Set	Mint £1,699
Olympus E-PL1 Black + 14-42	Mint £179
Panasonic G1 Body Only	E+ £149 - £159
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Nikon AF



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F90X Body Only.....	E+ £59
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F800 Black Body Only.....	As Seen / E+ £29 - £89
F70 Body Only.....	E+ £49
F65 Black + 28-100mm.....	E+ £59
F65 Chrome Body Only.....	As Seen / E+ £35 - £45
F60 + Sigma 28-80mm.....	E+ £39
F60 Chrome Body Only.....	As Seen / E+ £15 - £49
F55 Chrome + 28-100mm.....	E+ £69
F55 Chrome Body Only.....	E+ / E++ £19 - £25
F50 Black + 28-80mm.....	E+ £59
F50 Black Body Only.....	E+ / E++ £15 - £25
F50 Chrome Body Only.....	E+ / E++ £19
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F801 Body Only.....	E+ £39
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F601 Body Only.....	Exc / E+ £19 - £35
F601 Date Body Only.....	E+ £29
F501 Body Only.....	E+ £49
F401S Q/Date Body Only.....	Unused £59
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Pronea S + 30-60mm.....	E+ £49
14mm F2.8 AFD.....	E+ £749
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18mm F2.8 AFD.....	E+ £699
18-35mm F3.5-4.5 AFD.....	E+ £259
18-55mm F3.5-4.5 AFS II.....	E+ £59
18-70mm F3.5-4.5 G AFS ED DXE+ / E+ £129 - £159	
18-105mm F3.5-4.5 G AFS ED DX VR.....	E+ £159
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24-120mm F3.5-5.6 G AFS ED VR.....	E+ / E++ £219 - £249

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50mm f1.8 AFD.....	E+ £79
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55-200mm F4-5.6 AFS DX G VR.....	E+ £129
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Sigma 28-70mm F2.8-4 DG.....	E+ £79
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Tamron 28-300mm F3.5-6.3 XR.....	Unused £169
Tamron 28-300mm F3.5-6.3 XR Di.....	E+ £129
Tamron 70-300mm F4-5.6 Di.....	Mint- £89
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Tokina 24-200mm F3.5-5.6 ATX.....	Unused £149
Tokina 35-300mm F4-5.6.....	Unused £99
Tokina 80-400mm F4.5-5.6 ATX.....	E+ £249
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TC-17 ELI Converter.....	Mint- £259
TC16A Teleconverter.....	Unused £99
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SB22S Speedlight.....	E+ £39 - £49
SB23 Speedlight.....	E+ £35
SB24 Speedlight.....	E+ / Mint- £49 - £59
SB25 Speedlight.....	E+ £69
SB27 Speedlight.....	E+ / E++ £49 - £59
SB28 Speedlight.....	E+ / Mint- £79 - £89
SB29 Speedlight.....	E+ £179
SB400 Speedlight.....	E+ £79
SB50DX Speedlight.....	E+ £69 - £79
SB600 Speedlight.....	E+ £159
SB800 Speedlight.....	E+ £199 - £219
SB800DX Speedlight.....	E+ / E++ £99 - £129
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Terence Spenser F Photomic F + F36 Drive + 50mm F2.....	Exc £799
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F3AF Body Only.....	E+ £199
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F3HP + MF14 Databack.....	E+ £169
F3HP Body Only.....	Exc / E+ £129 - £299

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F3 + MF14 Databack.....	E+ £219
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F2A Chrome Body Only.....	E+ £239
F2 Photomic Chrome Body Only.....	E+ £149 - £165
F Chrome Apollo Body Only.....	E+ £450
F Photomic FTN Body Only.....	Exc £149 - £199
FM3A Chrome Body + MF16 Back.....	Mint- £499
FM3A Chrome Body Only.....	E+ £399
FM Black Body Only.....	E+ £79
FM Chrome Body Only.....	Exc £79
FG Chrome Body Only.....	E+ £59
FG20 Black Body Only.....	E+ £59
FG20 Chrome Body Only.....	E+ £59
F301 Body Only.....	E+ £29
FTN Black Body Only.....	E+ £79
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8mm F2.8 AI Fisheye.....	E+ £1,499
28mm F3.5 PC Shift.....	E+ £299
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35mm F2.8 AI'D.....	Exc £65
35mm F2.8 PC Shift.....	E+ / E++ £249 - £349
35mm F3.5 PC Shift.....	E+ £299
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45mm F2.8 P.....	Mint- £289
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SB15 Speedlight.....	E+ £35
SB16 Speedlight.....	E+ £59 - £95
SB17 Speedlight.....	E+ / E++ £35
SB18 Speedlight.....	E+ / Unused £10 - £30
SB20 Speedlight.....	E+ £39 - £49
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45mm F4 SMC.....	E+ £449
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55mm F4 SMC.....	E+ / Mint- £259 - £349
75mm F4.5 Takumar.....	E+ £149
90mm F2.8 Leaf Shutter.....	E+ £129
105mm F2.4.....	Exc £99
135mm F4 Macro.....	E+ £249 - £299
135mm F4 Macro Takumar.....	Exc / E+ £149 - £159
165mm F2.8.....	As Seen / Mint- £99 - £249
200mm F4.....	E+ / E++ £139 - £199
200mm F4 Takumar.....	E+ / E++ £119 - £199
300mm F4.....	E+ / E++ £199 - £349
300mm F4 Takumar.....	As Seen / E+ £159 - £349
500mm F5.6.....	E+ £699 - £1,399
Vivitar 2x Converter.....	E+ £49 - £79
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P30T Body Only.....	E+ £39
P30 Body Only.....	E+ / E++ £29
ME Chrome Body Only.....	E+ £49
MG Chrome Body Only.....	E+ £39
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A3 Body Only.....	E+ / E++ £39 - £49
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28-50mm F3.5-4.5 SMC M.....	E+ / E++ £49 - £75
28-80mm F3.5-4.5 A.....	E+ £39 - £49
35-70mm F2.8-3.5 SMC A.....	As Seen £39
35-70mm F2.8-3.5 SMC M.....	E+ £89
35-80mm F4-5.6 SMC A.....	E+ / E++ £15 - £25
40-80mm F2.8-4 SMC M.....	E+ / E++ £39 - £69
50mm F2 SMC A.....	E+ £29
50mm F2 SMC M.....	E+ / E++ £39
50mm F4 SMC M Macro.....	E+ £129
100mm F2.8 SMC M.....	E+ £99
200mm F2.5 SMC M.....	E+ £449
Takumar 28-80mm F3.5-4.5 A.....	E+ £29 - £39
AF160 Flash.....	E+ / E++ £5 - £9
AF160Sa Flash.....	E+ £9
AF200S Flash.....	E+ / Mint- £15 - £19
AF200Sa Flash.....	E+ £20 - £25
AF220T Flash.....	E+ £19 - £29
AF240Z Flash.....	E+ / E++ £19 - £35
AF260Sa Flash.....	E+ £15 - £29
AF280T Flash.....	E+ £49
AF400T Flash.....	E+ £175
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Winder MC.....	E+ £15
Winder MEI.....	E+ / E++ £19 - £29

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6006 Mk1 Complete.....	E+ / E++ £369 - £399
SLX Mk1 Complete.....	As Seen / E+ £299
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50mm F4 PQ.....	E+ £599
50mm F4 PQ EL.....	E+ £449
80mm F2.8 HFT.....	E+ £199
120mm F4 PQS Makro.....	E+ £999
150mm F4 EL.....	E+ £499
150mm F4 HFT.....	E+ £149
150mm F4 HFT.....	E+ / E++ £149 - £199
150mm F4 PQ.....	E+ £549
350mm F5.6 HFT.....	E+ £349
2x HFT Converter.....	E+ £79
120 Insert.....	E+ / E++ £15 - £20
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120 Magazine (6x4.5) 6008.....	E+ £199
45 Degree Prism.....	E+ / Mint- £249 - £299
Polaroid Mag 6008.....	E+ / Mint- £49 - £179
Polaroid Mag SLX/6002/3.....	E+ / E++ £299 - £49
SLX 6x4.5cm Back.....	E+ £39
Aluminium Case.....	E+ £69
Autobellows.....	E+ £399
Quick Tripod Coupling.....	E+ £35
SCA356 Flash Adapter.....	E+ £25 - £35

Pentax 645 Series

45mm F2.8 A.....	E+ £229
45mm F2.8 FA.....	E+ £389 - £399
45mm F2.8 A.....	E+ £229
45mm F2.8 FA.....	E+ £389 - £399
55mm F2.8 A.....	E+ £225
80-160mm F4.5 A.....	E+ / E++ £299 - £399
120mm F4 Macro FA.....	E+ £549
150mm F3.5 A.....	Unknown / E+ £169 - £229
120 Insert.....	E+ / Mint- £35 - £79
220 Insert.....	E+ / E++ £30 - £59

Pentax 67 Series

67i Complete.....	E+ / E++ £799 - £1,099
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- Fujinon 23mm fixed focal length lens
- Full manual controls
- Full HD video

Ffordes £709

SRP £1020



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- Full HD video
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- Hybrid viewfinder
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CONTAX 645+80f2, BXD, UNUSED

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HORSEMAN 612PANO+35mm, UNUSED

LEICA MP, BLACK/FILM/UNUSED

METZ MZ70 FLASH, BXD, UNUSED

NIKON 180f2.8, AI, UNUSED(VIDEO?)

NIKON 200f2.8, BXD, UNUSED

NIKON F3TITAN, BL, BXD, UNUSED

NIKON F6 BODY, UNUSED

NIKON D5000 BODY, BXD, UNUSED

PENTAX KX(FILM)BXD, UNUSED

PENTAX H27-11 WOODGRIP, UNUSED

ROLLEIFLEX 2.8FX, UNUSED

ROLLEI 6084F, COMP BXD, UNUSED

SIGMA 120-400, CAF, BXD, UNUSED

SIGMA 120-400, OS, BXD, UNUSED

SONY ALPHA 850 BODY, UNUSED

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BRONICA EC/S2A, comp

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BRONICA GS1+50-250-ACCs

BRONICA 60/180PE UNUSED?

BRONICA 105/110-1.1-NEW?

CANON 10S MK111/ASNEW

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CANON WFT-2 TRANSMITTER

CANON 10S MK111/BXD ASNEW

CANON EOS 1DS/BXD ASNEW

CANON EOS 1D MK11/ASNEW

CANON 10 MK11/BXD ASNEW

CANON EOS 1D/BXD/ASNEW

CANON EOS 5D/BXD/ASNEW

CANON EOS 300D/400D/50D

CANON 24.5, 90mm/Shift

CANON EOS IVHS/NEW?

CANON EOS 5.30V, 790, UNUSED

CANON F1n, ASNEW, UNUSED

CANON F1, ORIGINAL, BXD NEW?

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FUJI GX617 90-300 LENS/SHADES

FUJI GX680 MK3+135mm, NEW?

FUJI GX 680 MK1-3 Comp

FUJI GX680 LENSES-50-300mm

FUJI GX680 500mm+Accs, rarity

FUJI GX680-111 BEATTIE SCREEN

FUJI GX680-111 220/POLA

GANDOLFI/LLOUIS/5x4-10x8

HASSEL PME45/BXD NEW

HASSEL PME 90/NEW?

HASSEL PM45/BOXED, NEW?

HASSEL ACUTEMAT-GRID/SPLIT

HASSEL EXPAN/11+45/BOXED/1095-2345

HASSEL EXPAN 30mm Lenskit/1995-2345

HASSEL EXPAN 45mm/90mm

HASSEL EXPAN CAPS/HOODS

HASSEL 100mm CF/ASNEW

HASSEL 903SWC/ASNEW

HASSEL 202FA, COMP

HASSEL 205TCC, COMP/ASNEW

HASSEL 205FCC, COMP/UNUSED

HASSEL E12/E16 Mag, NEW

HASSEL 60-120 F/NEW

HASSEL 501C/CM/COMP

HASSEL 503CW, COMP/NEW?

HASSEL H1, COMP/ASNEW

HASSEL H1+PHASE ONE P25

HASSEL H LENSES 35-300mm/1495-2295

HASSEL 180mm CF/E/ASNEW

HASSEL 150/250mm T1/ASNEW

HASSEL 120mm CF/VE MKRO

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LEICA 35mm f2M/ASPH

LEICA 35mm f1.4/ASPH

LEICA 50mm f2.1 f4/ASPH

LEICA M3 First Batch

LEICA M1, M2, M3, M4-2/P

LEICA CL/ANIV body

MINOLTA CE, 28, 40, 90, OUTFIT

LEICA M4 CHR/BOXED/ASNEW

LEICA MR4 METERS/ASNEW

LEICA M4-CASE BOXED, UNUSED

LEICA M5/L3/BXD-UNUSED

LEICA M6-PLATINUM+50f1.4/PLAT

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MAMIYA RZ PHASE-ONE PLATE

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MINOLTA AP0 100-300/400mm

MINOLTA/SONY 170-500 SIGMA DG

MINOLTA 500AF/600SIGMA-SONY

MINOLTA/SONY 35-105f2.8 TMRN

MINOLTA/SONY 50/100mm MACRO

MINOLTA-AF16, 20, 24, 35, 85, 100

MINOLTA/SONY 1.4x, 2x, AP0

MINOLTA DYNAX 7.9, NEW?

MINOX DC20/TOURING BOXED

NIKOR 65f4, 90f4, 50CPAL

NIKOR F6/F6+GRIP/UNUSED

NIKOR S3 OLYMPIC-50f1.4

NIKOR SP SP-Ed-35f1.8, NEW?

NIKOR 35Ti/UNUSED?

NIKOR 35Ti/BOXED/UNUSED?

NIKOR 50/100/105mm Micro

NIKOR 85mm f1.4, A1S

NIKOR 85mm f1.8, 1.1, A1F

NIKOR 105f1.8/135f1.8

NIKOR 120 MEDICAL/NEW?

NIKOR 200f2.8/500f5.6/AS

NIKOR D300f5.7/700f3.5

NIKOR 12-24mm/4/UNUSED?

NIKOR 14-24+70mm N

NIKOR 16-85AF/BXD, UNUSED

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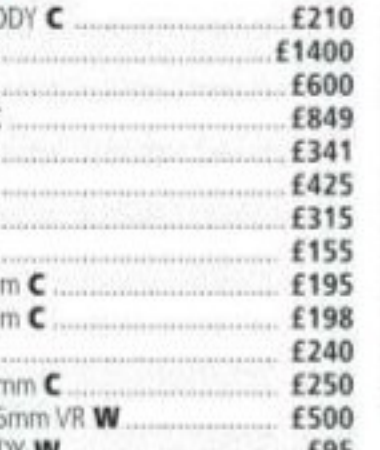
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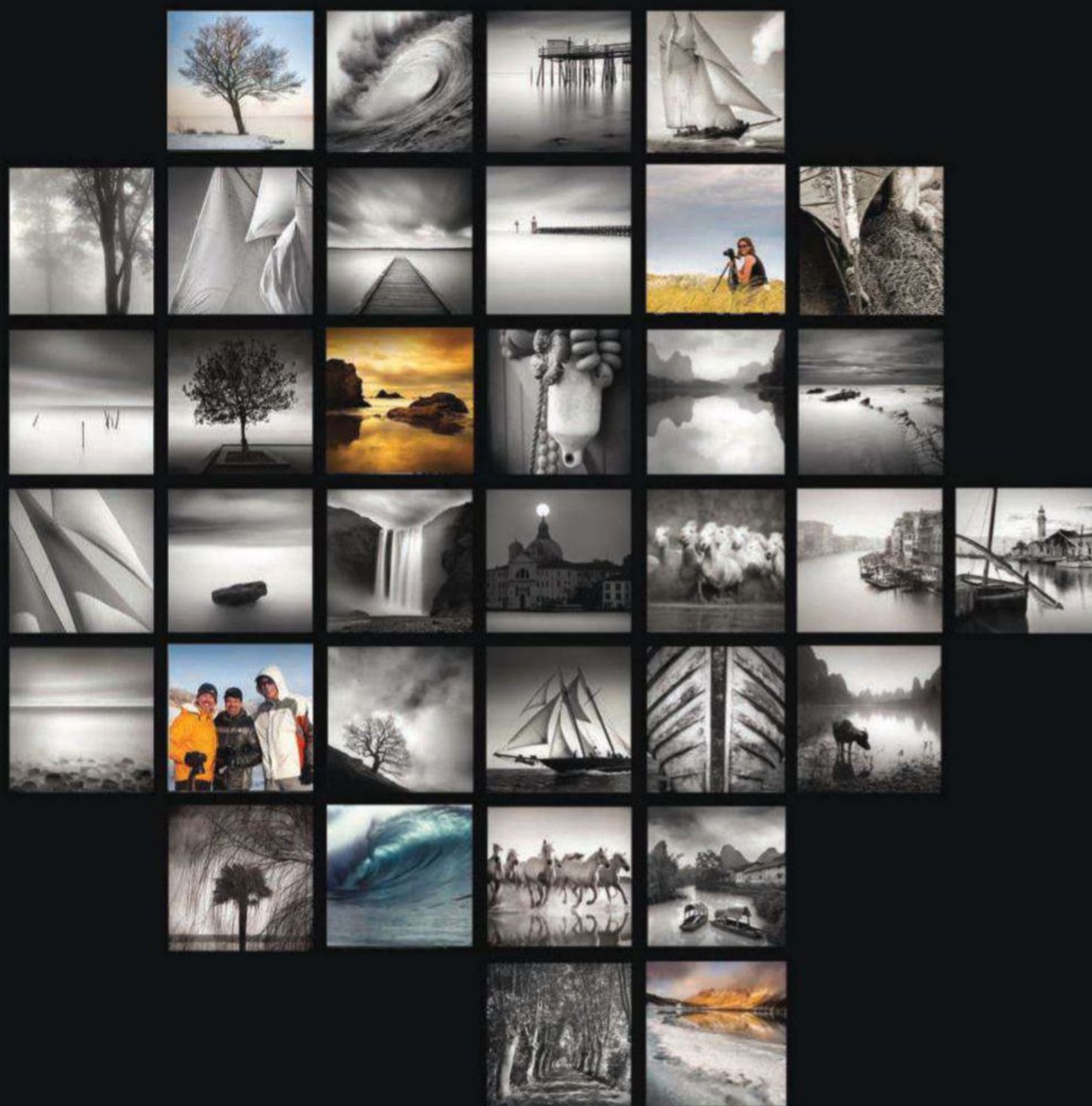
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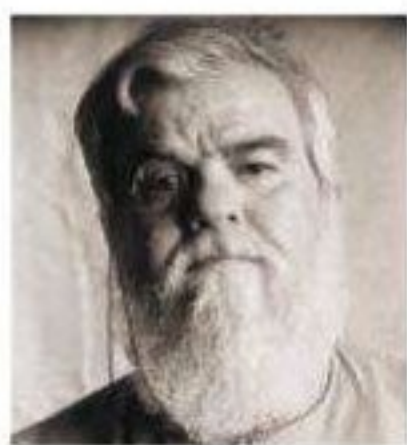
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You may not be interested in buying a certain camera, but is there any reason to believe that it shouldn't be made?

WHEN it comes to camera design, there are three ideas it is quite easy to conflate. The first is, 'I don't want this camera.' The second is, 'I don't see why they make this camera.' And the third is, 'They shouldn't make this camera.'

The first requires little analysis. Unless we are completely gullible consumers, there are always going to be things we don't want, either because we've already got better or because we have no use for them. Of course, we may also lie to ourselves about why we don't want them, usually to cover up the fact that we can't afford them.

It's not hard to move from the first to the second, either. The vast majority of

viewfinder-less point-and-shoot cameras fall into this category for me. Trying to see an image on a shiny LCD screen in bright sunlight is more trouble than it's worth, and besides, I find it quicker, easier and more intuitive to compose an image with the camera at my eye rather than at arm's length.

I find it almost impossible to believe there are those who actually prefer to compose their pictures

on the back of a camera the size of a matchbox, but there are those who say they do. I am hesitant to call them liars, so whether I believe it or not, it apparently happens. All anyone can do in such a situation is to reflect that it would be rather a tedious world if we were all alike.

It's the third one that generally betrays its proponent as hard of thinking, the more so as the cameras they attack are usually among those that are easily defended. The most popular targets are cameras that 'aren't worth the money' or simply 'are too expensive,' both of which tend to be code for 'I can't afford one.' The fact that the manufacturer is in business, and is selling these cameras, suggests that despite the price, their products are in fact worth the money to many people, and that the people who are buying them do not find them to be too expensive.

It's perfectly easy to disguise envy in this way, whether you rationalise it as class warfare ('Decent hard-working people can't afford it') or as utilitarianism ('A good photographer can take a good picture with anything, and doesn't need one of

these.') But inevitably, different standards of 'need' are applied to things we already own. Someone who says that he needs a car to go to work and to carry his groceries home from the store is ignoring the fact that 100 years ago hardly anyone owned a car, and that there were plenty of other ways to get to work and buy one's groceries. He is also ignoring the fact that the vast majority of people alive today will never be able to afford a car, even if they have access to roads on which to drive them. But very few people will suggest that people's cars should be taken away from them and melted down to make simple tools and water-pumps for subsistence farmers.

In other words, it's perfectly all right for me to dismiss someone else as an overpaid wastrel, but as soon as I am the target of the same accusation, the rules change. Me? I'm just a hard-working guy who is paid, by modern standards, a pittance. The 'modern standards' I choose are, however, those of the well-to-do in the society in which I live, not the 'modern

standards' of a Tibetan refugee or an African subsistence farmer. Or even a second-generation unemployed kid in what was once a mining village in the North of England.

Are there, then, any cameras that genuinely shouldn't be made? Well, I believe there are. I'm talking about throwaways. Not about genuine, honest 'single-use' cameras, with their cheap plastic lenses and a roll of film pre-loaded, but about short-lived digital cameras that are used for a year or two and then 'upgraded' to something with even more features and an even shorter design life, often because the battery has died and a replacement costs an astonishingly high percentage of the price of a new camera. These are an impressive waste of resources, and an equally impressive waste of the time we have to work in order to buy them. Unless they know they are likely to get better pictures from a new camera, why does anyone buy these catchpenny gadgets? Well, the clue lies in my second paragraph: completely gullible consumers. **AP**

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